

# LIBRETTO VOCAL BOOK



Music and Lyrics by **Dolly Parton**

Book by **Patricia Resnick**

Based on the 20th Century Fox Picture

Originally produced on Broadway by Robert Greenblatt, April 2009

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## C H A R A C T E R S

VIOLET NEWSTEAD

DORALEE RHODES

JUDY BERNLY

FRANKLIN HART, JR.

ROZ KEITH

JOE

DWAYNE

JOSH

MISSY

MARIA

DICK

KATHY

MARGARET

BOB ENRIGHT

TINSWORTHY

DETECTIVE

DOCTOR

CANDY STRIPER

NEW EMPLOYEE

ENSEMBLE MEN

ENSEMBLE WOMEN



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1. "9 To 5" .....1
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1. "9 To 5" .....1
2. Around Here .....9
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3. Here For You .....18
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8. Cowgirl's Revenge .....51
9. Potion Notion .....54
10. Joy To The Girls .....56
12. Shine Like The Sun .....75
14. One Of The Boys .....83
16. Change It .....89
19. "9 To 5" Finale .....114
20. Megamix / Bows .....117



**ACT ONE**  
**SCENE 1**

*The year is 1979. It's early in the morning and the whole world is getting ready for work. The house lights go to half and the familiar vamp from "9 to 5" begins to pound – Dah dah dah dah dah dum dum dum.*

*House lights out as we bleed through show scrim and up on Dolly Parton's image projected over the image of an alarm clock. [For alternatives, see Appendix on page 119]*

## #1 – "9 to 5"

**DOLLY**

Well, hey there everybody! When I hear that sound it takes me back to a time before computers and cell phones. Back when apples and blackberries were somethin' I'd pick behind the barn. We're goin' back to 1979 when a gallon of gas ran you about 86 cents, shag rugs, pet rocks and disco were the hottest things around and it seemed like your whole life existed between the hours of 9 to 5. Back then there was no such thing as office assistants. We were just secretaries! And the boss wasn't interested in no women's movement. Unless of course it was happening under his desk!

**GROUP 1**

TUMBLE OUTTA BED  
AND I STUMBLE TO THE KITCHEN

**GROUP 2**

POUR MYSELF A CUP OF AMBITION

**GROUP 1 & 2**

YAWN AND STRETCH AND TRY TO COME TO LIFE.

**GROUP 3**

JUMP IN THE SHOWER  
AND THE BLOOD STARTS PUMPIN'

**ENSEMBLE**

OUT ON THE STREETS THE TRAFFIC STARTS JUMPIN'  
FOR FOLKS LIKE ME ON THE JOB  
FROM NINE TO FIVE.

WORKIN' NINE TO FIVE, WHAT A WAY TO MAKE A LIVIN'  
BARELY GETTIN' BY IT'S ALL TAKIN' AND NO GIVIN'  
THEY JUST USE YOUR MIND AND THEY NEVER GIVE YOU CREDIT  
IT'S ENOUGH TO DRIVE YOU CRAZY IF YOU LET IT.



**(ENSEMBLE)**

HOO HOO HOO OOO WOOO.

*(Enter VIOLET, 40's, smart and efficient.)*

**DOLLY**

Let me tell you all what's goin' on. That's Violet. She's the company veteran. Also a widow and mom of a teen.

*(Her son JOSH skateboards on.)*

**JOSH**

Mom, where are my clean socks?

**DOLLY**

That's the teen.

**VIOLET**

In the dirty clothes hamper.

**JOSH**

Why would my clean socks be with the dirty clothes?

**VIOLET**

Because your clean socks are dirty! C'mon, we're running late!

**DOLLY**

Her life makes the juggling act in the circus look like a piece of cake.

**VIOLET**

MY TWO LIVES HAVE GOT ME HOPPIN'  
DAWN TILL MIDNIGHT THERE'S NO STOPPIN'  
DON'T KNOW WHICH I'M MOTHERING THE MOST.

PACK HIS LUNCH AND KISS MY SON AND  
GRAB MY PURSE AND I KEEP RUNNIN'  
GOT SO MUCH ON MY PLATE I COULD CHOKE.

**VIOLET & ENSEMBLE**

WORKIN' NINE TO FIVE,

**VIOLET**

FOR SERVICE AND DEVOTION

**VIOLET & ENSEMBLE**

YOU WOULD THINK THAT I

**VIOLET**

WOULD DESERVE A FAT PROMOTION.



**VIOLET & ENSEMBLE**

WANT TO MOVE AHEAD

**VIOLET**

BUT THE BOSS WON'T SEEM TO LET ME

I—

**VIOLET & ALL WOMEN**

SWEAR SOMETIMES THAT MAN IS OUT TO GET ME.

**MEN & WOMEN**

NINE TO FIVE

NINE TO FI-HI-HIVE ....

*(DORALEE, late 20's, sexy as hell country gal, warm and personable with a ready smile, is with her husband DWAYNE.)*

**DOLLY**

There's Doralee, she's sexy, she's sweet, she's — — well, you know who she is!

**DORALEE**

THEY LET YOU DREAM JUST TO WATCH 'EM SHATTER

YOU'RE JUST A STEP ON THE BOSS MAN'S LADDER

BUT YOU GOT DREAMS HE'LL NEVER TAKE AWAY ...

**DWAYNE**

YOU'RE IN THE SAME BOAT WITH A LOT OF YOUR FRIENDS

WAITIN' FOR THE DAY YOUR SHIP'LL COME IN

**DWAYNE & DORALEE**

AND THE TIDE'S GONNA TURN

AND IT'S ALL GONNA ROLL YOUR WAY.

**DORALEE & DWAYNE****ENSEMBLE**

NINE TO FIVE

NINE TO FI-HIVE

**DWAYNE**

AS LONG AS WE'RE TOGETHER

**DORALEE & DWAYNE**

YOU KNOW YOU AND I

YOU AND I-HI

**DWAYNE**

WILL MAKE IT THROUGH WHATEVER

**DORALEE & DWAYNE**

THEY CAN'T KEEP US DOWN,

**DORALEE**

AIN'T NO WAY

WE'LL JUST RISE ABOVE IT.



**DORALEE & DWAYNE**

YOU HOLD ON TO ME  
WE'LL TELL 'EM WHERE TO SHOVE IT.

**ENSEMBLE**

NINE TO FIVE YOU CAN LOSE YOUR MIND.  
GET UP AND WORK, GET UP AND WORK,  
NINE TO FIVE YOU CAN LOSE YOUR MIND.  
WORKIN' NINE TO FIVE,  
NINE TO FIVE YOU CAN LOSE YOUR MIND.  
NINE TO FIVE!

IT'S ENOUGH TO DRIVE YOU CRAZY

**WOMEN**

IT'S ENOUGH TO DRIVE  
YOU CRAZY  
IT'S ENOUGH TO DRIVE YOU CRAZY  
  
IT'S ENOUGH

**MEN**

IT'S ENOUGH TO DRIVE  
YOU CRAZY IT'S ENOUGH  
IT'S ENOUGH  
  
IT'S ENOUGH

**ENSEMBLE**

IT'S ENOUGH TO DRIVE YOU  
GET UP AND WORK  
GET UP AND WORK  
NINE TO FIVE.  
NINE TO

*(JUDY enters. She is mid 30's, a bit meek. She is totally overdressed in some designer get-up, a hat, a silk scarf, and purse.)*

**JUDY**

DREAMS AND PLANS ARE IN THE MAKING,  
SUCCESS IS OUT THERE FOR THE TAKING,  
WISH IT WAS AS SIMPLE AS IT SOUNDS.

**ENSEMBLE**

FI-II-IIIVE.  
  
OOOOH.  
SIMPLE AS IT  
SOUNDS,  
OOOH

**DOLLY**

Well, there's Judy. Ain't nothin' simple for her right now. She don't know it, but her whole life is about to change. Heck, the whole world is about to change!!!!



**JUDY**

I SWEAR TO YOU I'M GONNA DO IT,  
GRIT MY TEETH AND  
I'LL GET THROUGH IT.  
IT'S HARD TO SEE THE UPSIDE  
WHEN YOU'RE DOWN.

WORKING NINE TO FIVE,  
IT BECAME NECESSARY  
WHEN MY HUSBAND, DICK,

LEFT ME FOR HIS SECRETARY.  
NEVER WORKED BEFORE,  
BUT SOMEHOW I'VE GOT TO MAKE IT  
'TIL I LEARN THE ROPES  
I GUESS I'LL JUST HAVE TO FAKE IT.

**ENSEMBLE**

NINE TO FIVE

DICK!

NEVER WORKED BEFORE

LEARN THE ROPES

**ENSEMBLE**

GET UP AND WORK  
GET UP AND WORK  
WORKIN'

**THREE WOMEN & ENSEMBLE**

NINE TO FIVE —

**VIOLET, JUDY, DORALEE**

SO MANY OF US DO IT.

**THREE WOMEN**

BUT WE KNOW INSIDE  
WE'RE GONNA MAKE IT THROUGH IT  
THERE'S A BRIGHTER DAY  
AND WE'LL KEEP LOOKIN' T'WARD IT

**ENSEMBLE**

BUT WE KNOW INSI-HIGH HIDE  
  
OH THERE'S A BRIGHTER DAY  
LOOKIN' T'WARD IT

**ALL**

AND WE'LL BUY THAT DREAM  
AS SOON AS WE CAN JUST AFFORD IT.



**3 WOMEN & 2 FEMALE  
ENSEMBLE**

NINE TO FIVE,

WORKIN' NINE TO FIVE

NINE TO FIVE

WORKIN' NINE TO FIVE

NINE TO FIVE

WORKIN' NINE TO FIVE

**ENSEMBLE**

NINE TO FIVE YOU CAN  
LOSE YOUR MIND

GET UP AND WORK,  
GET UP AND WORK.

NINE TO FIVE YOU CAN  
LOSE YOUR MIND  
WORKIN' NINE TO FIVE

NINE TO FIVE  
YOU CAN LOSE YOUR MIND  
NINE TO FIVE

**BARITONES**

WHOA OH OH

WHOA OH OH OH

NINE TO FIVE

**ALL**

IT'S ENOUGH – IT'S ENOUGH – IT'S ENOUGH!

**VIOLET**

I DESERVE A FAT PROMOTION...

**ALL**

FOR FOLKS LIKE ME.

**DORALEE & JUDY**

THE TIDE'S GONNA TURN...

**ENSEMBLE**

WORKIN NINE TO FIVE NINE TO FI – VE!

*By the end of the number we've arrived at:*



**ACT ONE**  
**SCENE 2**

## #1a – Into the Bullpen

OFFICE BULLPEN. A little anthill of activity. The rhythm of the typewriters and key punch machines and the lack of computers remind us once again that this is a very different world than we live in today.

JUDY has finally found the office. She stands beside a desk waiting for someone to notice her. VIOLET is talking to secretaries MARIA DELGADO, young and vibrant, and KATHY, the office gossip.

**VIOLET**

Good Lord. What is that?

(KATHY glances over at JUDY.)

**KATHY**

New girl. First day. She's in your section.

**VIOLET**

My section? Why are they always in my section?!

**MARIA**

Just lucky I guess.

**VIOLET**

We're going to need a special locker just for the hat!

(As VIOLET crosses to JUDY: )

Oh brother.

(VIOLET extends her hand to JUDY.)

Hi, I'm Violet Newstead. I'll be training you here at Consolidated.

**JUDY**

Judy Bernly. Nice to meet you. This is quite a big day for me.

**VIOLET**

Big day, big hat.

**JUDY**

Thank you. I left an hour early to make sure I was here on time but the parking was impossible. Fun fact: parking meters were invented in Oklahoma City in 1935.

Sorry – I share trivia when I'm nervous.

**VIOLET**

Okay, this will all be yours. Thrilling, isn't it? So, let's get started with a typing test. I'm going to dictate and you type.



*(VIOLET picks up a memo and begins to read rapidly.)*

**(VIOLET)**

From Franklin Hart, President, Consolidated Industries. To the employees: when planning for your retirement, why diversify? And ...

*(VIOLET stops, looks over at JUDY who is frantically trying to keep up.)*

It works a lot better with paper in the typewriter.

**JUDY**

Oops.

**VIOLET**

Where did you say you worked before?

**JUDY**

I've never really had a job in an office.

**VIOLET**

No kidding.

**JUDY**

You're not going to tell them are you?

**VIOLET**

I sorta have to ...

**JUDY**

Yeah.

*(starts to get upset)*

Well, I'm sorry, but I wasn't sure where on my resume to write, "I have no skills because I've spent my entire adult life taking care of a husband who just dumped me for a nineteen year old named Mindi." With an "i"!

*(JUDY sobs.)*

**VIOLET**

Alright, come on now, don't ... cry.

*(beat)*

So you have absolutely no office skills whatsoever?

**JUDY**

None.

*(beat)*

Is this where you call Security?

*(VIOLET takes a moment, considers.)*



**VIOLET**

No.

*(reluctantly)*

This is where I tell you I love a challenge and welcome to Consolidated.

**JUDY**

Oh thank you. Thank you so much. I just hope I can do the job.

**#2 – Around Here****VIOLET**

Relax, I've been at Consolidated for fifteen years. You'll get it. You've got the very best training you.

**JUDY**

Really? Who?

**VIOLET**

Me!

YOU GOTTA KNOW WHAT TO DO, YOU GOTTA DO IT IN A HURRY;  
GOTTA HUSTLE, GOTTA BUSTLE, GOTTA SCOOT, YOU GOTTA SCURRY  
'CAUSE WE

**ALL**

GOT NO TIME

**VIOLET**

TO FOOL AROUND, AROUND HERE

**VIOLET & ENSEMBLE**

AROUND HERE.

**VIOLET**

YOU GOTTA

**ENSEMBLE**

GET IT RIGHT

**VIOLET**

ON THE FIRST TRY, HONEY.

CAUSE EACH MISTAKE MEANS THEY'RE LOSING LOTS OF MONEY AND

**VIOLET & ENSEMBLE**

WE GOT NO TIME

**VIOLET**

TO WASTE A DIME



**ENSEMBLE**

AROUND HERE

**VIOLET**

HERE'S YOUR ADDING MACHINE AND THE CARBON PAPER,  
THERE'S YOUR INTERCOM, THERE'S THE PHONE  
AND THERE'S THE STAPLER,  
GOT YOUR SHREDDER, GOT YOUR LETTERS,  
GONNA TYPE, YOU GOTTA WRITE,  
IS THAT CLEAR?

**VIOLET & ENSEMBLE**

IS THAT CLEAR?

**VIOLET**

GOT YOUR THREE-HOLE PUNCH, AND AT NOON TAKE LUNCH  
KEEP IT RUNNIN', KEEP IT COMIN',  
GOTTA PUMP, YOU GOTTA HUMP

**ENSEMBLE**

CAUSE WE  
GOT NO TIME

**VIOLET**

TO FOOL AROUND AROUND HERE.

Follow me!

**VIOLET & ENSEMBLE**

YOU GOTTA KNOW WHAT TO DO, YOU GOTTA DO IT IN A HURRY  
GOTTA HUSTLE, GOTTA BUSTLE, GOTTA SCOOT, YOU GOTTA SCURRY  
CAUSE WE GOT NO TIME TO FOOL AROUND, AROUND HERE  
AROUND HERE.

**ALL WOMEN**

PUNCH IN WHEN YOU ENTER

**ALL MEN**

PUNCH OUT WHEN YOU LEAVE

**ALL WOMEN**

DO EXACTLY AS YOU'RE TOLD

**ALL MEN**

NO EXCUSES PLEASE

**VIOLET & ENSEMBLE**

NO, WE DON'T PLAY OR MAKE MISTAKES AROUND—



(ROZ KEITH, company snitch and second only to the boss, ENTERS and cuts everyone off. Underscore continues.)

**ROZ**

Violet, oh, Violet —

**VIOLET**

Judy, this is Roz Keith, Mr. Hart's administrative assistant. It's Judy's first day.

**ROZ**

Welcome to our happy little family. Violet, I've been meaning to talk to you about Mr. Hart's rules regarding office decor. No personal items on the desk. We mustn't look cluttered and sloppy. "An office that looks efficient —

**VIOLET & ROZ**

is efficient."

**ROZ**

As Mr. Hart always says ...

*(with longing)*

What a man.

**VIOLET**

*(sarcastic)*

What a man.

**ROZ**

I've typed up a memo. You can post it on the bulletin board.

**VIOLET**

Thanks, Roz. I know just where to stick it.

*(ROZ scurries away.)*

Dear old Roz is Mr. Hart's administrative eyes, ears, nose and throat. If you ever want to gossip in the ladies room, check under the stall for feet first.

YOU GOTTA KNOW WHO TO TRUST,

BETTER KNOW IT IN A HURRY,

NO TIME FOR SUCH A THING AS YOUR PERSONAL WORRIES

GOTTA GROW, YOU GOTTA SHOW

GOTTA KEEP IT IN TOW AROUND HERE

Let's recap.

**ALL**

AROUND HERE!

**JUDY**

Know who to trust and know it in a hurry.



**ALL**

AROUND HERE!

**JUDY**

No time for any personal worries.

**ALL**

AROUND HERE!

**VIOLET**

No laughing, no jokes, and mind the dress code.

*(VIOLET removes JUDY's hat.)*

**ALL**

IS THAT CLEAR?

AROUND HERE!

**KATHY & 2 MALE ENSEMBLE**

NO CHATS

**2 MALE ENSEMBLE**

NO SNACKS

**3 MALE ENSEMBLE**

NO CLUTTER ON THE DESK

**ALL**

AROUND HERE!

**2 MALE ENSEMBLE**

NO BREAKS

**ALL**

NO PERSONAL EFFECTS

**VIOLET**

IT'S ALL ABOUT THE JOB

AND GETTING IT DONE

AROUND HERE.

**ALL / ENSEMBLE**

OOH.

OOH.

ALL ABOUT THE JOB

AND GETTING IT DONE!

**ALL**

YOU GOTTA KNOW WHAT TO DO,

YOU GOTTA DO IT IN A HURRY;

GOTTA HUSTLE, GOTTA BUSTLE,

GOTTA SCOOT, YOU GOTTA SCURRY



**(ALL)**

CAUSE WE GOT NO TIME TO FOOL  
 AROUND 'ROUND HERE.  
 AROUND HERE.

DO WHAT YOU GOTTA DO,  
 NO TIME TO DILLY-DALLY.

NO TIME TO BEND THE RULES  
 CAUSE THEY'RE THE ONES WHO KEEP THE TALLY  
 AND WE GOT NO TIME TO FOOL  
 AROUND AROUND HERE,  
 NOT AROUND HERE —

**WOMEN**

GOT NO TIME AT ALL

**MEN**

NO TIME AT ALL,

**WOMEN**

NO TIME AT ALL,

**ALL**

TO FOOL AROUND, AROUND HERE,  
 AROUND HEEERRRRE.

**VIOLET**

Get it?

**JUDY**

Got it.

**VIOLET**

Good!

*(The song ends and everyone goes back to work.)*

This whole section is divided into three zones each with its own supervisor.

*(MARGARET, the office lush, crosses and exits.)*

Hey, Margaret.

**MARGARET**

*(drunk)*

Hey.



**VIOLET**

As senior supervisor, the other two supervisors report to me. I report directly to Mr. Hart.

**JUDY**

What's he like?

**VIOLET**

He was just made President. I've never seen anyone leap frog to the top so fast in my life.

*(beat)*

And I've got the bad back to prove it.

Ooo ... I forgot, Mr. Hart asked me to pick up a present for his wife. How attached are you to that scarf?

*(JUDY looks down at her scarf.)*

**JUDY**

Well, it was a present from my husband. Now that we're separated I ...

**VIOLET**

*(upon hearing the word "separated")*

Right, way too many memories.

*(VIOLET grabs the scarf right off JUDY'S neck.)*

*As they CONTINUE TO Hart's office, they bump into DORALEE who greets them both with a big smile.)*

**DORALEE**

Well, hey, who's this here?

**VIOLET**

Judy Bernly. First day.

**DORALEE**

Hey, Judy. I hope everyone's been treating you real friendly and showing you around. If there's anything I can do for you just gimme a holler. Cause I know what's it's like to be the new girl in town.

*(DORALEE does an incredibly sexy walk across the stage.)*

**VIOLET**

We don't like her.



TRANSITION TO HART'S OFFICE:

**ALL**

DO WHAT YOU GOTTA DO  
NO TIME TO DILLY DALLY  
NO TIME TO BEND THE RULES  
CUZ THEY'RE THE ONES WHO KEEP THE TALLY

**ALTOS**

GOT NO TIME AT ALL

**BARITONES**

TIME AT ALL

**SOPRANOS & TENORS**

TIME AT ALL  
TO FOOL AROUND, AROUND HERE

**BARITONES**

AROUND HERE.



**ACT ONE**  
**SCENE 3**

*HART'S OFFICE.*

*FRANKLIN HART, smarmy, pompous, his own biggest fan, is sitting behind his intimidatingly large desk. VIOLET stands in front of him waiting to be acknowledged, JUDY hovering behind her.*

**HART**

What!

**VIOLET**

This is Judy Bernly, new employee.

*(HART takes JUDY in.)*

**HART**

Now this is what I'm talking about. You're not bad looking for a gal with a little tread worn off her tires. I mean that. Sincerely.

**VIOLET**

Mr. Hart, I really wish you wouldn't refer to ...

**HART**

Come on Violet, Franklin Hart knows the value of each girl who has the privilege to serve under him. Now ...

**VIOLET**

Oh Lord, here we go ...

**HART**

Let me tell you my philosophy of business, Julie.

**JUDY**

Judy.

**HART**

In a word: Teamwork. Everyone pulling together. It's a shame, and I have always said this, that you girls don't have the experience growing up of playing football or baseball because that's where you learn that a chain is only as strong as its weakest link. If we all work together we can cut the balls off our competition and be sitting pretty on top of the hill.

**VIOLET**

Sitting pretty on top of a hill of balls. What a lovely picture.

**JUDY**

I'm very happy to be part of the team.

**HART**

You see that, Violet? That's the attitude I'm looking for. By the way, is that the present for my wife?



**VIOLET**

Yes, it is, but I want to remind you that my job description says nothing about doing your personal—

**HART**

Violet, dammit! I'm trying to explain to Jody here ...

**JUDY**

Judy.

**HART**

... how we're all a team and right away you're not there for the handoff! I expect an employee, especially one who wants to be promoted to management, to show a little flexibility and cooperation. You savvy?

**VIOLET**

I savvy.

**HART**

*(on intercom)*

Doralee.

*(Seething, VIOLET hands over the scarf.)*

**HART**

Now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

**VIOLET**

Yes, sir.

*(VIOLET marches out of Hart's office, JUDY still behind her. DORALEE enters with a dictation pad as JUDY and VIOLET leave.)*

**DORALEE**

Should we get back to that dictation, sir?

**HART**

First, I want to apologize for my behavior yesterday. I got a little carried away.

**DORALEE**

*(good-naturedly)*

That's alright, I've been chased by swifter men than you and I ain't been caught yet.

**HART**

Y'know ever since I made that stupid mistake about that convention in San Francisco ...

**DORALEE**

Oh Mr. Hart, you didn't make a mistake. You see I'll just have to make sure the next time I'm asked to work at a convention that there is a convention going on.



**HART**

Here's a little something to say I'm sorry. I picked it out myself.

*(Hands her the scarf.)*

**DORALEE**

That's very nice.

**HART**

That's very nothing! I'm a rich man. I've got my checkbook right here. You just say the word and you could write your own figure!

**DORALEE**

I could do that now, I sign your name better than you do.

*(beat)*

Let's get back to the letter.

*(HART knocks over his pencil cup on DORALEE's side of the desk. Pencils scatter to the floor.)*

#3 – Here For You

I'll get it.

*(HART gets to his feet to get a good view of DORALEE's ample cleavage as she bends over to retrieve the pencils.)*

**HART**

Sure you don't need a little help?

*(DORALEE gets to her feet and picks up her pad and pen.)*

**DORALEE**

No, sir, I'm fine. Should we get started?

**HART**

To all regional managers, from Franklin Hart Jr. regarding tardiness. All employees who arrive at work more than five minutes late should be docked pay in incremental —

*(As DORALEE continues to take dictation, HART sings, heard only by himself.)*

OH, MY SWEET DEAR DORALEE

YOU DON'T KNOW WHAT YOU MEAN TO ME.

I JUST DON'T KNOW WHAT I WOULD DO WITHOUT YOU.

YOU'RE SO EFFICIENT AND ALERT;

AND THE WAY YOU LOOK, WELL SHIT THAT DON'T HURT.

NOW PLEASE DON'T THINK I'M JUST A FLIRT,

IT'S JUST I'M NUTS ABOUT YOU.



**(HART)**

HERE FOR YOU, I'M HERE FOR YOU.

I WANT YOU SO, I TRULY DO.

MY BODY IS YOUR INSTRUMENT

PLEASE PLAY IT.

Yours sincerely, no — firmly, Franklin Hart Jr ... Doralee, get me the Harper Davis file off the top shelf.

*(DORALEE slides a library ladder over to the place HART indicated and begins to climb it.)*

IT'S JUST THAT YOU STAY ON MY MIND,

EVERY MINUTE, ALL THE TIME.

I'VE GOT TO DO IT, MAKE YOU MINE COMPLETELY.

Bob, corral the boys. Double D is flying high!

I'D GIVE YOU EVERY DIME I'VE GOT.

WHY HONEY YOU COULD BE ON TOP.

THERE'S NO WAY TO SAY ALL THIS DISCREETLY.

**DORALEE**

I just don't see it, Mr. Hart.

**HART**

Keep on looking, honey. You've never failed me yet.

*(BOB ENRIGHT, Hart's "golden boy" and "THE BOYS CLUB" enter Hart's office. They ogle DORALEE.)*

**HART**

I'D LIKE TO TAKE THOSE DOUBLE D'S

HOLD THEM OH SO CLOSE TO ME

I COULD LOSE MYSELF IN HER

FOREVER.

YEAH.

WILL I GET THOSE LEGS UNCROSSED?

OF COURSE I WILL

'CAUSE I'M THE BOSS,

I WILL WIN AT ANY COST, I'M CLEVER

OH!

HERE FOR YOU, I'M HERE FOR YOU

**BOYS**

HOO

THOSE DOUBLE D'S!

SO CLOSE TO ME!

LOSE MYSELF FOREVER!

OOH

HE'S THE BOSS!

OH!

HERE FOR YOU



**(HART)**

*(Looking up her skirt)*

OH I DO ENJOY THE VIEW

OH DEAR I CAN SEE WHY YOU FEEL SHAKY  
THE LADDER OF SUCCESS IS STEEP

BUT NOT IF YOU HOLD ONTO ME

OR I'LL HOLD ONTO YOU, MY SWEET  
OH YOU JUST DRIVE ME CRAZY.

**(BOYS)**

HE'S HERE FOR YOU

WHAT A VIEW-HOO!  
SHAKY  
HOO  
SUCCESS IS STEEP!

HOLD ON HOO

*(Hart hurries "THE BOYS CLUB" out of his office.)*

**DORALEE**

Were you sayin' something to me?

**HART**

Doralee, I can't help myself, I just gotta have you.

**DORALEE**

Mr. Hart, please, I'm a married woman.

**HART**

And I'm a married man! That's what makes it so perfect!

*(He makes a grab at her as they fall onto the couch ...)*

*DORALEE sends HART falling to the floor just when the door opens and Hart's wife, MISSY, walks in. Fluttery and ditzy she is clueless as to his true nature. She sees both DORALEE and HART lying on their backs, on the floor, looking at the ceiling.)*

**MISSY**

Frank?

**HART**

You're right. The ceiling definitely needs touching up.

**DORALEE**

*(scrambling to her feet)*

I'll send a note to maintenance, sir.

**HART**

Missy, what are you doing here? You know I don't like you dropping by the office.



**MISSY**

Oh Frank, don't get mad. I just was dying to show you some of these brochures for cruises I picked up.

**DORALEE**

How are you, Mrs. Hart?

*(VIOLET re-enters with Hart's coffee. She instantly sees the scarf.)*

**MISSY**

Just fine, Doralee. My, that's a lovely scarf you're wearing.

**VIOLET**

Yes, Doralee. What a lovely scarf you're wearing.

**DORALEE**

It was a present from your husband.

**MISSY**

Oh Frank, how thoughtful of you.

*(to DORALEE)*

I'm so glad he appreciates all you do for him.

**VIOLET**

Oh he appreciates her all right.

**DORALEE**

Nice seeing you, Mrs. Hart.

*(DORALEE and VIOLET exit. MISSY brings the brochure to HART.)*

**MISSY**

Here's my favorite. An Italian line. Four weeks of sunshine—

**HART**

Four weeks? Are you out of your mind? I can't take off four weeks to go paddling around on some spaghetti Love Boat!

*(She smiles and points at his coffee.)*

**MISSY**

Somebody needs to switch to Sanka! There are some shorter cruises. Take a look at them when you have time. I'm sorry I bothered you, Frank.

*(MISSY exits.)*



TRANSITION TO THE FILING ROOM *as “THE BOYS CLUB” rejoin HART, at his desk.*

**HART**

I WILL HAVE THAT MOMENT  
I HAVE LONG ANTICIPATED.  
I WILL HAVE MY WAY WITH HER,  
SHE’LL WONDER WHY SHE’S WAITED.  
I WON’T FLINCH UNTIL I QUENCH  
MY THIRST FROM HER SWEET CUPS,  
(THOSE SWEET CUPS) .

YES I GET JUST WHAT I WANT  
AND I WANT HER SO MUCH —  
I’M HERE FOR HER,  
I’M HERE FOR HER  
AND I WILL NOT GIVE UP.



**ACT ONE**  
**SCENE 4**

FILING ROOM.

VIOLET, MARIA, KATHY and MARGARET are gossiping.

**MARIA**

I hate my typewriter. This morning the self-correcting tape broke, mira, I had to go back to the es-Stone Ages and use White Out.

**VIOLET**

That's nothing. In the old days, you made a mistake; you had to retype the entire document.

**MARGARET**

You said it, sister.

**KATHY**

I hear they're coming out with a new typewriter next year with triple pitch, electronic keyboards and ... wait for it ... automatic right-margin justification!

**ALL**

*(impressed)*

Oooooooooohhhhhhhhhhhhhhhhh.

*(JOE the cute, young, office accountant enters. He's smitten with VIOLET.)*

**KATHY**

Heads up, hunky accountant at eleven o'clock!

**MARIA**

Word in the ladies room is that he has the hots for you!

**VIOLET**

Stop. I'm a widow.

**MARGARET**

Just because you're not going to order doesn't mean you can't peruse the menu.

*(JOE approaches.)*

**JOE**

Hey, Violet.

**KATHY**

I think I hear my typewriter calling.

*(The other SECRETARIES exit, except for MARGARET.)*



**JOE**

Have you had a chance to take care of the Ajax file?

**VIOLET**

Here it is all signed and sealed by Hart.

*(KATHY comes back, grabs MARGARET's arm.*

*MARGARET elbows VIOLET.)*

**MARGARET**

*(sort of sotto voce)*

Atta girl.

*(KATHY and MARGARET exit.)*

**JOE**

Violet, you're the best. And I'm only saying that because I want you to like me, I mean I'm not just saying that because I want you to like me, never mind, change the subject, Joe, you idiot ... Well TGIF, huh.

**VIOLET**

Woo ...

**JOE**

– Hey, you know what I was thinking?

**VIOLET**

Time to get back to work?

**JOE**

How about dinner tomorrow night?

**VIOLET**

I don't know. How late do your parents let you stay up?

**JOE**

Come on, junior accountant, senior office manager – I can't think of a better match.

**VIOLET**

*(to herself)*

It's the junior/senior thing that worries me – And I need to spend the weekends with my son. Single parent, you know –

**JOE**

Bring him. I'm fantastic with resentful adolescent boys who think I'm trying to put the moves on their mother –

**VIOLET**

Come on, Joe, I'm old enough to be your – sister.



**JOE**

I just think we'd really get along.

**VIOLET**

Tell you what—I'll think about it.

**JOE**

Don't think about it. Just do it ...

*(JOE leaves as VIOLET thinks aloud.)*

**VIOLET**

Just do it. That would be a great slogan for something.

*#3b – Into the Xerox Room*



**ACT ONE**  
**SCENE 5**

*THE XEROX ROOM.*

*Paper is all over the floor. JUDY is trying desperately to clean up the mess. HART enters, followed by BOB ENRIGHT.*

**HART**

What the hell is going on here?

**JUDY**

I'm sorry, sir, it was moving too fast. Paper started flying everywhere and ...

**HART**

Weren't you checked out on this thing?

*(VIOLET walks in and sees the mess.)*

**VIOLET**

Don't worry about it. I've got it.

**HART**

Come on, a friggin' moron could operate it.

*(JUDY tries not to cry.)*

**VIOLET**

Give her a break. It's her first day.

**HART**

And it's going to be a long one. You stay after work and clean up this mess!

**JUDY**

Yes sir, I will.

*(As the men exit –)*

**HART**

Hey, Bob. I got one for you. What do you call a woman who has lost 95% of her intelligence?

**BOB**

I give up.

**HART**

Divorced!

**BOB**

Good one, Frank!

**HART**

Funny, right?



*(Both men exit. JUDY starts cleaning up.)*

**JUDY**

I'm not sure I'm cut out for this.

**VIOLET**

Look, you can do this. But here's the deal ... you can't let them see you cry. They see tears; they go in for the kill. Repeat after me, I will not cry.

**JUDY**

*(crying)*

I will not cry.

**VIOLET**

Keep working on it.

#### #4 — *I Just Might*

**JUDY**

You're so nice.

*(VIOLET indicates she doesn't want this spread around. JUDY is left alone.)*

WHAT TO DO AND WHERE TO START,  
THINGS ARE FALLING ALL APART.  
TRYING HARD TO MOVE AHEAD,  
BUT KEEP LOSING GROUND INSTEAD.

STILL I HAVE TO TAKE A CHANCE,  
PUTTING FEAR AND DOUBT ASIDE.  
HAD NO WARNING IN ADVANCE.  
NOTHING LEFT TO DO BUT TRY.

AND I JUST MIGHT MAKE IT WORK,  
I JUST MIGHT MAKE IT AFTER ALL.  
I JUST MIGHT RISE ABOVE THE HURT  
THOUGH I SUFFERED QUITE A FALL

BUT I HAVE TO GET A GRIP,  
HOLD ONTO IT LIKE A VISE, HMM  
HAVE TO FACE THE FALLEN CHIPS,  
I JUST MIGHT MAKE IT, I JUST MIGHT.

*(JUDY is startled by her husband DICK. He's your average middle-aged guy, sporting a little less hair and a little more paunch than he did ten years ago.)*



**DICK**

Hey, Babe.

**JUDY**

Dick, what are you doing here?

**DICK**

Your sister told me you got a job.

*(looks at the mess)*

Doesn't look like it's exactly up your alley.

**JUDY**

Oh no, it's completely up my alley. I own this alley. I'll be done in a minute. Do you want to grab a bite to eat? Maybe talk?

**DICK**

Judy, I can't stay. Mindi's waiting in the car.

*(Her face falls.)*

These are the final divorce papers. You need to sign them and give them to your lawyer.

**JUDY**

Oh, I ...

**DICK**

Bye, Judy.

*(He leaves. She calls after him.)*

**JUDY**

What's she doing in the car? Practicing for her learner's permit? – Dick? – I'm sorry ....

*TRANSITION to VIOLET'S garage and DORALEE'S Bedroom.*

*JUDY remains in the Xerox room:*

*(VIOLET is standing on a ladder fixing the garage door with her son, JOSH.)*

**VIOLET**

Can you believe it? Me, the mother of an aging child, a widow for godsake and I'm still his "girl."

**JOSH**

Why do you let him get away with it?

**VIOLET**

Cause he makes a decision on the promotion in a few days and until then I'm playing the game.



**JOSH**

You need to stop thinking about work all the time and start dating.

**VIOLET**

—Josh, you've got to stop trying to get me laid. It's a little weird.

**JOSH**

You seem tense.

**VIOLET**

Hart could make anyone tense.

**JOSH**

O.K. take this doobie.

**VIOLET**

Hang on there, buster.

**JOSH**

It'll calm you down.

*(He holds out a joint. VIOLET climbs down off the ladder.)*

**VIOLET**

You know my feelings about that! Pot is dangerous—it can lead to other things.

**JOSH**

I know ... like relaxation.

**VIOLET**

Not gonna happen.

*(VIOLET stands back and points the remote. We HEAR the door close.)*

Hey, it works!!!!

**JOSH**

Exactly how long have you been waiting for that promotion?

**VIOLET**

Slip it in my purse.

*(LIGHTS GO DOWN on VIOLET and JOSH. LIGHTS UP ON DORALEE and DWAYNE in their bedroom.)*

**DORALEE**

I'm as nice as I know how to be down at that office and everyone still treats me like the bastard at the family reunion.

**DWAYNE**

Forget all about them, honey.



**DORALEE**

But Dwayne, it hurts my feelin's. They all seem to be judgin' me on how I look.

**DWAYNE**

I think you look real good. If they weren't a bunch of women, I'd go down there and punch 'em all out for you.

**DORALEE**

You would wouldn't you?

**DWAYNE**

Course I would, you're my girl. You go down there tomorrow and show 'em what a great gal you are. Remember, Texans never quit.

*(The following song plays with the three women in their respective spaces.)*

**DORALEE**

YOU'RE THE ONE THAT KEEPS ME STRONG,  
YOU'RE THE SHOULDER I LEAN ON

**VIOLET**

HARD TO SWALLOW PRIDE

**DORALEE**

WHEN I THINK I'VE HAD ENOUGH  
I THINK OF YOU AND TOUGHEN UP

**VIOLET**

I KNOW THE TRUTH INSIDE

**DORALEE**

LOVE'S A WEAPON AND A TOOL  
AND I'M NOBODY'S FOOL

**VIOLET**

I'M NOBODY'S FOOL

**DORALEE**

I'LL JUST TRY TO RIGHT WHAT'S WRONG

**DORALEE & VIOLET**

AND JUST KEEP ON KEEPIN' ON

**DORALEE**

BUT I JUST MIGHT MAKE IT WORK

**JUDY & WOMEN'S ENSEMBLE**

I JUST MIGHT



**VIOLET & MEN'S ENSEMBLE**

I JUST MIGHT

**DORALEE**

I JUST MIGHT MAKE IT AFTER ALL.

**JUDY**

I JUST MIGHT MAKE IT  
JUST MIGHT RISE ABOVE THE HURT

THOUGH I SUFFERED QUITE A FALL

**DORALEE**

I JUST MIGHT LIVE TO SEE THE DAY

**VIOLET**

I CAN SAY HEY I'M AL-  
RIGHT  
I'M ALRIGHT  
I'M ALRIGHT

**JUDY**

HAVE TO GO ON EITHER WAY

**VIOLET, JUDY, DORALEE**

RISE ABOVE IT,  
I JUST MIGHT,  
BE STRONGER THAN I KNOW  
WELL, I MIGHT REALLY BE  
SURPRISED

**JUDY**

GOTTA GET ON WITH MY  
LIFE.

**VIOLET, JUDY, DORALEE**

I JUST MIGHT MAKE IT,

**JUDY**

I JUST MIGHT

**VIOLET & ENSEMBLE**

I JUST MIGHT MAKE IT  
HOO OOH

**VIOLET & MEN**

THOUGH I SUFFER

**DORALEE & WOMEN**

THOUGH I SUFFER

**VIOLET, JUDY, ENSEMBLE**

OOH OOH

**DORALEE, JUDY, ENSEMBLE**

ALRIGHT

ALRIGHT

**VIOLET, DORALEE, ENSEMBLE**

HAVE TO GO ON

**ENSEMBLE**

I JUST MIGHT  
BE STRONGER THAN I KNOW

SURPRISED

**DORALEE, VIOLET, ENSEMBLE**

AND BE STRONG

**ENSEMBLE**

I JUST MIGHT MAKE IT

**ALTOS**

I JUST MIGHT



**DORALEE**  
JUST MIGHT MAKE IT  
**VIOLET**  
I JUST MIGHT  
**VIOLET, JUDY, DORALEE**  
I JUST MIGHT

**SOPRANOS**  
JUST MIGHT MAKE IT  
**MEN’S ENSEMBLE**  
I JUST MIGHT  
**ENSEMBLE**  
I JUST MIGHT

**JUDY**  
I JUST MIGHT MAKE IT  
I JUST MIGHT  
**DORALEE**  
JUST MIGHT MAKE IT  
**VIOLET**  
JUST MIGHT MAKE IT  
*(LIGHTS DOWN.)*

#4a – Punchin’ In

TRANSITION TO:



**ACT ONE**  
**SCENE 6**

THE BULLPEN. The SECRETARIES get ready to leave for lunch.

MARIA leans over MARGARET's desk and speaks quietly to her.

**MARIA**

Margaret. Margaret! I think I can prove all the men are getting paid more than the women here. I get \$12,000 but Milton gets \$14,000 for doing the same job. Could you tell me your salary?

**MARGARET**

I don't talk money, honey.

*(VIOLET enters.)*

**ROZ**

*(rushes over to VIOLET)*

Violet. Vio-let, did you receive my memo on employees sharing salary information?

**VIOLET**

Yes, Roz, I tore right through it. Did you receive my memo regarding superfluous memos?

**ROZ**

No. Wait, what?

*(ROZ exits, as the phone on Judy's desk BUZZES. And BUZZES and BUZZES.)*

**JUDY**

Judy Bernly, please hold, Judy Bernly, please hold, this is —

*(she jiggles the phone)*

Hello? Hello?

*(switches)*

Hello?

**VIOLET**

*(has been watching all of this)*

You hung up on them, didn't you?

**JUDY**

Sure did. But I didn't cry!

**VIOLET**

Well done.



*(DORALEE enters and goes from desk to desk asking people out to lunch. She is wearing the scarf Hart gave her. DORALEE approaches MARGARET.)*

**DORALEE**

How 'bout getting lunch with me, Margaret?

**MARGARET**

Liquid diet.

*(She holds up her flask and exits.)*

**DORALEE**

Hey, Violet, how about you and me grab a bite—

**VIOLET**

Not today. Sorry.

*(VIOLET leaves. DORALEE approaches JUDY, the last secretary at her desk.)*

**DORALEE**

Hey, Judy, I was wonderin' if you'd like to have lunch with me today. There's the cutest little Italian place not a hop, skip and a jump from here.

**JUDY**

I'd really like to Doralee but—

**DORALEE**

But what? Do I look like I have rabies or something?

**JUDY**

No. It's just ...

**DORALEE**

What did they say to you about me?

**JUDY**

Nothing. Really.

**DORALEE**

Well, they must have said something. I'm not a fool. I can see what's goin' on around here.

**JUDY**

Doralee, I'm new here. I'm just trying to go with the flow.



**DORALEE**

I'VE ALWAYS BEEN MISUNDERSTOOD  
 BECAUSE OF HOW I LOOK.  
 DON'T JUDGE ME BY THE COVER  
 'CAUSE I'M A REAL GOOD BOOK.  
 SO READ INTO IT WHAT YOU WILL,  
 BUT SEE ME AS I AM.  
 THE WAY I LOOK IS JUST  
 A COUNTRY GIRL'S IDEA OF GLAM.

*(JUDY looks like she is about to invite DORALEE to join them. VIOLET appears and beckons JUDY from the side of the stage.)*

**VIOLET**

Judy, we have lunch reservations. For two.

**JUDY**

Sorry.

*(JUDY follows VIOLET off, leaving DORALEE alone.)*

**DORALEE**

I GREW UP POOR AND RAGGED,  
 JUST A SIMPLE COUNTRY GIRL.  
 I WANTED TO BE PRETTY  
 MORE THAN ANYTHING IN THE WORLD.  
 LIKE BARBIE OR THE MODELS IN THE FREDERICK'S CATALOGUE  
 FROM RAGS TO WISHES, IN MY DREAMS, I COULD HAVE IT ALL

**DORALEE**

I'M JUST A BACKWOODS BARBIE,  
 TOO MUCH MAKE-UP, TOO MUCH HAIR.  
 DON'T BE FOOLED BY THINKING THAT  
 THE GOODS ARE NOT ALL THERE.  
 DON'T LET THESE FALSE EYELASHES  
 LEAD YOU TO BELIEVE  
 THAT I'M AS SHALLOW AS I LOOK,  
 CAUSE I RUN TRUE AND DEEP.

I'M JUST A BACKWOODS BARBIE  
 IN A PUSH-UP BRA AND HEELS.  
 I MIGHT LOOK ARTIFICIAL;  
 BUT WHERE IT COUNTS I'M REAL.

**OFFSTAGE WOMEN**

I'M JUST A BACKWOODS BARBIE,  
 HOO OOH OOH OOH  
 DON'T BE FOOLED BY THINKING THAT  
 OOH  
 OOH  
 AHH AHH

I'M JUST A BACKWOODS BARBIE  
 HOO OOH OOH OOH  
 MIGHT LOOK ARTIFICIAL  
 HOO OOH OOH



**(DORALEE)**

YES I CAN SEE WHERE I COULD BE  
MISJUDGED UPON FIRST GLANCE.  
BUT EVEN BACKWOODS BARBIES DESERVE  
A SECOND CHANCE.  
ALL DOLLED UP AND HOPIN'  
FOR A CHANCE TO PROVE MY WORTH.  
CAUSE EVEN BACKWOODS BARBIES  
GET THEIR FEELINGS HURT.

**(OFFSTAGE WOMEN)**

AHH  
OOH  
  
  
  
  
HOO HOO.

*#5a – Enright's the Man*

*LIGHTS CHANGE as "THE BOYS CLUB" watch DORALEE exit as they TRAVEL TO:*



**ACT ONE**  
**SCENE 7**

HART'S OFFICE.

BOB ENRIGHT celebrates his promotion with HART and the other men.

**HART**

To Bob!

*(VIOLET enters.)*

**VIOLET**

You gave that promotion to Bob Enright instead of me?

*(The men start to exit.)*

I trained him for godsake!

**HART**

Now, Violet, don't fly off the handle. The company feels—

**VIOLET**

The company, *bullshit*! It's your decision. Just tell me why!

**HART**

He's got a family to support.

**VIOLET**

And I don't?

**HART**

My hands are tied. Clients prefer to deal with a male in that position.

**VIOLET**

Oh, so it's the old boy's club.

**HART**

Hey, I'm still the boss here,

*(as he sits in his chair)*

I'm not going to sit here and take this!

*(The chair jerks back again, annoying him.)*

*He presses the intercom button.)*

Doralee, get in here, dammit! I told you six weeks ago to get this chair fixed! Violet, get back to work.

**VIOLET**

I'm going, but before I do, I have one more thing to say. Don't you ever refer to me as your 'girl' again. I am no girl. I am a woman. W-O-M-Y-N! I am not your wife, your mother—

*(DORALEE comes in.)*



**(VIOLET)**

*(pointing at DORALEE)*

Or even your mistress.

**DORALEE**

What?!

**VIOLET**

I am your employee and I expect to be treated equally, with a little dignity and a little respect!

**DORALEE**

What do you mean, mistress?

**VIOLET**

Oh, come off it, Doralee. Everyone knows you and Mr. Hart are having an affair.

**DORALEE**

An affair! Who's been saying that?

**VIOLET**

Who's been saying that? HE has.

*(VIOLET stalks out as HART backs away from a furious DORALEE.)*

**DORALEE**

WHAT!

**HART**

Now, don't get upset.

**DORALEE**

You've been telling everyone I'm sleeping with you! That explains why everyone's been treating me like some dime store floozy! They all think I'm banging the boss!

**HART**

Now wait a minute. I can explain.

**DORALEE**

And you love it, don't you. It gives you some sort of cheap thrill, like knocking over pencils and picking up papers.

**HART**

You're getting all excited.

**DORALEE**

I've put up with your grabbing and chasing me around the desk cause I need this job, but this is the last straw! I've got a gun out there in my purse and up to now I've been forgiving and forgetting cause that's the way I was brought up but I swear, if you say another word about me, I'll get that gun of mine



**(DORALEE)**

*(advancing on him)*

And I'll change you from a rooster to a hen with one shot!

*(DORALEE storms out as ROZ rushes into Hart's office. HART starts picking up his pencils.)*

**ROZ**

*(on her knees in front of him)*

Oh, Mr. Hart, can I get those for you?

*(They end up on their knees, with his face almost in her cleavage.)*

**HART**

*(horrificed)*

For godsakes, just leave 'em.

**ROZ**

I'm sorry to bother you but one of the girls committed a serious infraction.  
I overheard Maria Delgado trying to gather salary information.

**HART**

Get rid of her.

**ROZ**

It isn't like she hasn't been warned —

**HART**

I want her gone yesterday!

**ROZ**

Well, sir, technically speaking that isn't really possible ...

**HART**

Oh hell, I'll just fire her myself!!!!

*(HART rushes out as ROZ shivers enthralled with what she perceives as Hart's manliness.)*

**ROZ**

Oh Mr. Hart, if you only knew ...

**#6 — Heart to Hart**

PERHAPS I DON'T LOOK LIKE SOME RED HOT MAMA,  
BUT BELIEVE ME THAT'S JUST WHAT I AM.  
INSIDE THERE'S A FIRE MIXED WITH PASSION AND DRAMA,



**(ROZ)**

FEELINGS BACKED UP LIKE A DAM.  
 AND IF I EVER TURN LOOSE, I'LL TELL YOU THE TRUTH,  
 DEAR HART, YOU WON'T BE QUITE THE SAME.  
 AND IF I EVER GET MY HANDS ON YOU,  
 I GUARANTEE YOU'LL BE SCREAMING MY NAME!

HEART TO HART, EYE TO EYE,  
 LIP TO LIP, HIP TO THIGH,  
 TIT TO TOE AND I'LL KNOW WHAT TO DO,  
 I'LL PUT ON SOME MUSIC, TAKE OFF MY CLOTHES,  
 LET DOWN MY HAIR AND I'LL PUT ON A SHOW.  
 AND I'LL OPEN SOME WINE AND I'LL CLOSE ALL THE DOORS  
 CUPID'S DART THROUGH MY HEART SAYS I'M YOURS.

I'LL USE MY LOVE AS MY MAGIC WAND  
 ON THE WOMEN WHO CLUTTER YOUR WORLD.

AND I'LL ZAP THEM ASIDE 'CAUSE I TRULY DESPISE  
 HOW THEY TREAT YOU, BUT I AM YOUR GIRL.  
 THEY JUST DON'T UNDERSTAND WHAT A WONDERFUL MAN  
 I'VE COME TO KNOW YOU TO BE.

AND I HAVE A FEELING  
 THAT DEEP DOWN INSIDE  
 YOU MIGHT JUST FEEL  
 THE SAME ABOUT ME.

*(FEMALE ENSEMBLE enters dressed as Roz.)*

**ROZ**

**ENSEMBLE**

HEART TO HART,  
 HERE WE ARE,  
 YOU CAN TELL BY THE STARS  
 IN MY EYES  
 I'M IN SHEER PARADISE.  
 I'M IN LOVE,  
 I'M IN HEAT,  
 I'M NOT BEING DISCREET,

HART TO HEART  
  
 TO HEART  
  
 HART TO HEART  
 I'M IN LOVE  
 HOO  
 YEAH

NO IT'S NOT LADYLIKE,  
 BUT I WON'T MISS A BEAT

NO I WON'T



**(ROZ)**

TILL YOU'RE UNDER MY  
SPELL AND SURRENDER TO ME  
HEART TO HART,  
YOU ARE MY DESTINY!

HEART TO HEART,

DO DO DO DO N  
DO DO DO OH YEAH

**(ENSEMBLE)**

HOO WOOT

YOU ARE MY DESTINY!

HEART TO HART  
HEART TO HART  
YOU'RE MY DESTINY!

HEART TO HART,  
HEART TO HART  
YOU'RE THE ONE FOR MEHEE!

**ROZ**

I'LL BE THERE

**ENSEMBLE**

HEART TO HART

**ROZ**

And let me tell you something else! I will always be your girl.

**ENSEMBLE**

ALWAYS YOUR GIRL.

**ROZ**

You know I'll always care!

**ENSEMBLE**

ALWAYS CARE

**ROZ & ENSEMBLE**

HEART TO HART

**ROZ**

YOU AND I,  
JUST LIKE I FANTASIZE,  
LIKE THE LOVERS  
IN BOOKS AND ON SCREEN.  
YOU'RE MY HANDSOME PRINCE  
COME TO SWEEP ME AWAY  
AND INTO THE SUNSET TO  
LOVE ME ALWAYS

**ENSEMBLE**

TO HEART  
  
HEART TO HART  
HOO  
SWEEP ME AWAY  
  
LOVE ME ALWAYS



*(HART opens the door to his office, sees ROZ in a state, begins backing slowly out the door, when she turns and sees him. Their eyes lock for a moment. ROZ is caught. He escapes as quickly as possible.)*

**ROZ**

AND YOU'RE MY ROMEO AND I'M YOUR JULIET  
COME HITHER TO MY WAITING BREAST.  
HERE I AM, LAY ME DOWN,  
AND LET'S GO A FEW ROUNDS.  
YOU AND ME HAPPILY, MY PRINCE.  
HEART TO HART, N'ER TO PART, THE END!

**ENSEMBLE**

HEART TO HART.  
HEART TO HART.  
HEART TO HART.  
DODOOT. DODOOT.  
HOOT. HOOT.

**ROZ**

*(whispers)*  
I love you.

**ENSEMBLE**

HOO.

#6a – Violet's Pissed

SCENE TRANSITIONS TO:



**ACT ONE**  
**SCENE 8**

ELEVATOR.

*VIOLET is repeatedly pushing the elevator button.*

**VIOLET**

What is wrong with this elevator?

**DORALEE**

What is wrong with you! How could you believe I was sleeping with that worm?

**VIOLET**

Well, I mean ... aren't you?

**DORALEE**

No! I don't even like him.

**VIOLET**

Alright, okay, so I made a little mistake.

*(JUDY enters.)*

**JUDY**

Violet, Hart fired Maria! You've got to do something!

**VIOLET**

If I got my promotion I could at least try, but I'm still just a lowly secretary.

**DORALEE**

I think I at least deserve a "sorry."

**JUDY**

Doralee, I am soooooo sorry.

**DORALEE**

Not from you.

**VIOLET**

She thought you were sleeping with him, too. We all did!

**DORALEE**

Well that makes me feel a whole lot better.

*(MARGARET enters.)*

**MARGARET**

Is it 5:00? Where's everyone going?

**VIOLET**

Home to get drunk.



**MARGARET**

Atta girl!

*(MARGARET exits. VIOLET hits the button again.)*

**VIOLET**

Alright! I'm sorry!

**DORALEE**

Well, it ain't the sweetest apology I ever got but it'll do.

**JUDY**

Can you believe he fired Maria just for discussing salaries?

**DORALEE**

Can you believe he told everyone I was sleeping with him?

**VIOLET**

Can you believe he gave that promotion to someone I trained? What a rat.

**DORALEE**

What a liar.

**JUDY**

What a creep!

**VIOLET**

*(beat)*

You know what? I'm gonna start smoking again. I think I've got a pack in here somewhere.

*(rummages around in her purse)*

**DORALEE**

I don't think a cigarette's gonna make me feel better.

**VIOLET**

Bet this one will.

*(She produces the joint JOSH gave her.)*

**DORALEE**

You roll your own?

**JUDY**

*(shocked)*

Is that mary-juana?



**VIOLET**

Keep it down. I don't have enough for the whole office.

*(beat)*

Well, I'm going home to forget my troubles. Anyone coming?

**DORALEE**

I'm in.

**JUDY**

Me too!

**VIOLET**

Oh hell, let's take the stairs.

*(ROZ rushes in.)*

**ROZ**

Vio-let! Where are you girls going in the middle of the afternoon?

**VIOLET**

GET OFF MY BACK, ROZ. WE'RE TAKING A COFFEE BREAK!

*(VIOLET and the WOMEN exit. A SECURITY GUARD crosses, escorting MARIA out of the office. ROZ hands MARIA a pink slip.)*

*6b – Maui Wowie*

SCENE TRANSITIONS TO:



**ACT ONE**  
**SCENE 9**

*VIOLET'S LIVING ROOM. VIOLET, JUDY and DORALEE sit on the couch, getting high. The coffee table is littered with food and drink. The girls are hysterical.*

**JUDY**

*(laughing)*

You threatened him with a gun?

**DORALEE**

*(laughing)*

I got it right here!

*(DORALEE opens her purse, shows them the gun, which JUDY grabs and waves. They all scream, then squeal with laughter.)*

**JUDY**

This sure is good —

*(inhales)*

pot. What's it called again?

**VIOLET**

Maui wowie.

**JUDY**

Well, I love it. Maui wowie.

*(pause)*

I can't feel my lips. Am I stoned?

**VIOLET & DORALEE**

You're stoned.

**JUDY**

*(staring at the gun)*

Hey, you guys! I just got the funniest picture in my head. Then I pictured myself picturing the picture and then I was in the picture of me picturing the picture. Of the picture. In my head.

*(Touching DORALEE's chest)*

Are these real?

*(The two women just stare at her.)*

**DORALEE**

As real as the hair on my head. Well, what was the picture of?



JUDY

What picture?

VIOLET & DORALEE

The one in your head!

JUDY

Oh yeah. I had this picture of everyone from the office dressed like gangsters and they were all trying to rub out Hart. It was just like Fred McMurray in Double Indemnity.

### #7 – *Dance of Death*

*(Underscore begins as JUDY cradles the gun and the den morphs into a 1940's posh film noir night club "Judy's Joint".*

SCENE TRANSITIONS TO:



## **ACT ONE**

### **SCENE 9a - JUDY'S FANTASY**

*JUDY'S JOINT.*

**JUDY (V.O.)**

It was a dark and stormy night in a city that doesn't nap

*(MUSIC)*

but the club was hot and the girls were hotter.

*(The ENSEMBLE WOMEN, dressed as dime a dance girls, move slowly on to the stage.)*

They had movie star faces and legs that went all the way from here to Pittsburgh.  
At least that's what Hart thought when he came crawling in out of the rain.

*(The bookcase flies out revealing HART behind it.)*

And that's where he found me, dressed to kill. Literally.

HELLO BIG BOY.

**HART**

DO I KNOW YOU?

**JUDY**

I HARDLY THINK YOU WOULD.

I'M JUST YOUR UNKNOWN OFFICE DRONE,  
UNNOTICED BUT QUITE GOOD.

**HART**

GOD, YOU'RE SEXY, I MUST SAY.

OH, I'DA NOTICED YOU.

I BET YOU'RE QUITE A DANCER.

**JUDY**

I'VE GOT ONE LEG UP ON YOU.

I FANTASIZE ABOUT YOU

AND BEIN' HERE LIKE THIS.

**HART**

YOU DO?

**JUDY**

OH YES, I'VE ALWAYS LONGED TO BE  
THE LAST ONE THAT YOU KISSED.



**HART**

*(Flattered)*

WHO KNEW?

**JUDY**

HOLD YOU CLOSE, WHISPER IN YOUR EAR  
DANCE WITH YOU 'GAINST MY BREAST.

**HART**

*(Excited)*

WELL LET'S.

**JUDY**

YES, LET'S LIVE OUT THIS FANTASY ...  
THE KISS, THE DANCE OF DEATH.

COME ON, SWEETHEART, AND DANCE WITH ME  
I'LL SHOW YOU HOW IT GOES.  
WE'LL DANCE REAL FAST, I'LL KICK YOUR ASS,  
FOR EVERYONE THAT YOU PROVOKED!

*(Dance break.)*

I'LL SPIN YOU 'ROUND, I'LL THROW YOU DOWN,  
AND I'LL POUNCE UPON YOUR HEART!  
WE'LL DANCE A BIT, THEN END LIKE THIS ...  
STILETTO IN YOUR PRIVATE PARTS.

**HART**

Oh God.

*(Dance break.)*

*(JUDY takes a long puff of the cigarette.)*

**JUDY**

Whew, that was good for me, was it good for you? Cigarette?

**HART**

I don't smoke.

**JUDY**

Wanna start?

**HART**

Not me. I plan on living a long time.



**JUDY**

I don't think so.

*(JUDY takes out the gun and backs him up towards the Xerox machine.)*

**HART**

Is it because I'm a sexist, egotistical, lying, hypocritical, bigot?

**JUDY**

Copy that.

*(She SHOOTS him BANG, BANG, BANG.)*

By the way, the name is Judy.

*(Stunned, HART staggers back and falls on top of the Xerox machine and dies.  
The Xerox lid is lifted to become the headstone of Hart's final resting place.)*

*As the fantasy dissolves, JUDY falls back triumphantly on the couch as we return to  
Violet's hazy den. The three women try to high five but are so stoned they sort of miss.)*

**VIOLET**

Judy's joint, that's funny.

*(Takes a huge hit.)*

**DORALEE**

Know what I'd like to do? Turn the tables on Hart. Make him work for me for a change. Show him a little Western justice!



**ACT ONE****SCENE 9b - DORALEE'S FANTASY**#8 – *Cowgirl's Revenge***DORALEE**

WELL, I'M A TEXAS COWGIRL,  
WHERE'S MY HAT AND ROPE

*(A hat and rope appear.)*

JUST LIKE ANNIE OAKLEY  
IN A WILD WEST RODEO.  
THIS COWGIRL'S GONNA TAKE REVENGE,  
I AIM TO MAKE HIM PAY  
FOR EVERY UGLY DEED AND EVERY  
VULGAR MOVE HE MADE.

*(The bookcase flies out to reveal HART.)*

I gotta little something for you.

*(She hands him a scarf.)*

**HART**

Thank you, that's very thoughtful.

**DORALEE**

Well, put it on. Let me see it on you. I want to admire the whole package, if you get my drift.

*(HART reluctantly turns around.)*

You got some nice buns on you, Frank.

**HART**

Please don't talk to me like that.

**DORALEE**

I say when you got it, flaunt it!

**HART**

Mrs. Rhodes, I'm not that kind of boy!

**DORALEE**

Get on back here and lemme feel those pecs. Yee Haw!

*(Dance break as Doralee's fantasy engulfs Violet's living room.)*



**(DORALEE)**

YIPPY-YI-KI-OH, WITH MY LASSO?  
I'M GONNA ROPE YOU DOWN.

*(DORALEE lassos HART.*

*The RODEO ANNOUNCER appears from between the couch cushions.)*

**ANNOUNCER (DWAYNE)**

Ladies and gentlemen, she's got him down, he's down, he's on the ground.

**DORALEE**

YIPPY-YI-KI-EYE, GONNA TIE YOU TIGHT  
AND WRAP IT 'ROUND AND 'ROUND.

**ENSEMBLE**

YIPPY-YI-KI-EYE!  
'ROUND AND 'ROUND

**ANNOUNCER (DWAYNE)**

She's tied him down, he can't get up, she's really got him bound.

**HART**

Is it because I'm a sexist, egotistical, lying, hypocritical, bigot?

**DORALEE**

Darn tootin!

**DORALEE**

YO-DEL-EE-DEL-OH—  
HOO-

**ENSEMBLE**

OOH  
YO-DEL-EE-DEL-OH-DEL-EE-DEL  
OOH

**DORALEE**

Time for you to fry.

*(DORALEE takes her branding iron to HART's butt BRAND, BRAND. HART screams. She turns HART around so as her fantasy recedes into the wings, we can see the double D emblazoned on the back of his shorts.)*

**DORALEE**

IT'S EVERY COWGIRL EVERYWHERE  
THAT I'M HERE TO AVENGE  
SO SIMMER ON THAT FOR A WHILE,  
IT'S CALLED COWGIRL'S REVENGE.

**ENSEMBLE**

IT'S EVERY COWGIRL  
HOO-OOH WOOH  
  
IT'S CALLED COWGIRL'S REVENGE.

*(That vision leaves the women laughing hysterically on the couch, as VIOLET sits up suddenly.)*



**VIOLET**

That was great, Doralee. Ask me how I would get rid of Hart.

**DORALEE**

Violet, how would you get rid of Hart?

**VIOLET**

Glad you asked. Picture a fairy tale with lots of cute little animals and secret potions and I'd be a bea-uti-ful princess.

*(We watch BLUEBIRDS, A FAWN, A SKUNK and a RABBIT invade Violet's den.)*



**ACT ONE**  
**SCENE 9c - VIOLET'S FANTASY**

*#9 – Potion Notion*

**VIOLET**

IN THE MAGIC KINGDOM  
WE RESPECT EACH OTHER'S RIGHTS.  
WE'RE NOT ALLOWED TO STEAL  
THE MAGIC FROM ANOTHER'S LIFE.

**WOODLAND CARTOON ANIMALS**

THAT'S RIGHT!  
  
THAT'S NOT RIGHT!

**VIOLET**

I'M NOT A VICIOUS PERSON,  
I JUST DON'T WANT HIM HERE.  
SO I'LL MAKE A MAGIC MIXTURE  
AND MAKE HIM DISAPPEAR.

*(ENSEMBLE enters with coffee counter and poison boxes.)*

LI-LI-LI-LI  
LI-LI-DEE-DEE  
GOT A NOTION FOR A POTION,  
JUST LEAVE IT TO ME.

A LITTLE BIT OF THIS,  
A BIT OF SOMETHING ELSE,  
A SECRET LITTLE POTION  
I'LL CONJURE UP MYSELF.

**VIOLET**

I'M HOPING THAT THIS POTION  
MIGHT JUST NEUTRALIZE  
ALL THE BAD AND EVIL THINGS  
HE SEEMS TO HOLD INSIDE

**WOMEN**

HA HA HA AH  
HA LAH-HA-HA-HIZE

**MEN**

AH-HA HA AH AH HA HA HA  
HA HA LAH-HA-HA-HIZE!

*(The bookcase moves, once again revealing HART. )*

**HART**

Violet, now be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

*TRANSITION TO CONSOLIDATED COFFEE AREA AS VIOLET'S FANTASY  
CONTINUES:*



**VIOLET**

IT MIXES WELL WITH MANY THINGS,  
COFFEE IS THE BEST.  
SO I'LL MIX HIM UP A LITTLE BATCH  
AND BRING IT TO HIS DESK.

**ENSEMBLE**

HOO HOO  
WOO  
MIX HIM UP  
AND BRING IT, AW!

**VIOLET**

COME ON, LET OFF A LITTLE STEAM,  
HA! IT'S GOOD TO CLEAR THE HEAD.  
IT REALLY DOES WORK WONDERS,  
IT'S MAGIC LIKE I SAID.

**WOMEN**

HA HA, HA HA, HA!  
CLEAR HEAD!

**MEN**

AH, HA, HA, AH HA, HA  
CLEAR HEAD!

*(As she sings, VIOLET brings HART the coffee, he takes a sip.)*

**HART**

I think you put something in here.

**VIOLET**

UH HUH AH AH AH AH HAH

**HART**

I think you poisoned my coffee!

**VIOLET**

AH HA HA HA HA HA HA HA

**ENSEMBLE**

HA HA HA HA HA HA HA HA

**VIOLET**

HAAAAAAH

**HART**

Is it because I'm a sexist—

**VIOLET**

Egotistical—

**HART**

Lying—

**VIOLET**

Hypocritical—

**HART**

Bigot?

**VIOLET**

Uh huh! Time to say bye bye.



**HART**

*(GASP, GASP, GASP)*

*(HART collapses on the couch and dies.)*

*#10 – Joy to the Girls*

**ENSEMBLE**

JOY TO THE GIRLS!

THEY'RE FREE AT LAST!

THEY'RE FREE, THEY'RE FREE, AT LAST!

AH, AH! AH, AH!

**WOMEN**

JOY TO THE GIRLS!

JOY TO THE

JOY TO THE GIRLS

THEY'RE FREE

THEY'RE FREE AT LAST!

**MEN**

JOY TO THE GIRLS!

JOY TO THE GIRLS!

JOY TO THE GIRLS

THEY'RE FREE

THEY'RE FREE AT LAST! FREE AT LAST!

**ALL**

AH, AH, AAAAH!

*SMASH CUT BACK TO REALITY:*



**ACT ONE**  
**SCENE 10**

*CONSOLIDATED COFFEE AREA, the next day.*

*VIOLET is unpacking groceries as she vents to JOE. HART enters.*

**HART**

Violet, be a good girl and get my coffee. No sugar, just some Skinny 'N' Sweet.

*(HE exits.)*

**VIOLET**

It's not enough I have to do the shopping for the office —

*(as she takes things out)*

Half and half, Skinny and Sweet, rat poison, ant poison ... I have to fetch his coffee, too!

*(pours coffee)*

I swear one of these days he's going to push me too far and then I'm going to really let him have it!

**JOE**

Hey, did I tell you Roz accused me of inter-office fraternizing this morning?

**VIOLET**

What? With who?

**JOE**

Who do you think? With you.

**VIOLET**

Who the hell do that petty dictator and his flunky think they are. We've never fraternized!

**JOE**

Never. Our office conduct has been completely professional.

**VIOLET**

Absolutely.

**JOE**

But if we wanted to —

**VIOLET**

If we wanted to —

*(A beat as they get a little lost in each other's eyes and the thought hangs in the air. )*



**JOE**

Violet?

**VIOLET**

Um hmmm.

**JOE**

I want to.

*(He takes a step towards her but VIOLET nervously recovers herself and stops.*

*She takes a step back.)*

**VIOLET**

I — But I'm telling you, Joe, the pressure is building and one of these days I'm going to SNAP! Then God help Mr. Hart because I won't be responsible for my actions.

*(VIOLET opens a box and pours two teaspoons in Hart's coffee. She's so mad she isn't paying attention to what she's doing. She's pouring the rat poison. HART marches in.)*

**HART**

Violet, where's my coffee?

*(VIOLET hands him the cup.)*

**VIOLET**

You're welcome.

*(VIOLET storms out.)*

**HART**

Must be her time of the month, huh?

**JOE**

You know what — if I didn't need this job I'd —

**HART**

*(challenging)*

You'd what?

*(But JOE does need the job, so he angrily shoulders his way past HART and walks away.)*

Keep walking.

*(HART takes a sip of the coffee, grimaces as ROZ enters.)*

Violet can't even make a decent cup of coffee.

*(He hands it to ROZ.*

*HART exits. VIOLET re-enters the coffee area with her own cup and goes to pour herself coffee. ROZ stares at her.)*



**VIOLET**

Yes, Roz?

**ROZ**

Vio-let, I am very, very disappointed in you. The first thing I learned when I came to work for Mr. Hart was the joy of making coffee just the way he liked it.

**VIOLET**

*(with contempt)*

Well, thank you, Juan Valdez.

*(ROZ stalks out as KATHY enters.)*

**KATHY**

They just saw a rat again up on the 16th floor.

**VIOLET**

Not possible. Hart's in his office.

**KATHY**

Ha, ha. Did you get the rat poison?

**VIOLET**

Tell them I'll be right there.

*(KATHY leaves and VIOLET picks up the box of rat poison. The Skinny and Sweet is in her other hand. They are almost identical.)*

*VIOLET suddenly realizes her mistake. Holding both boxes in one arm, her knees go weak and she runs out.)*

Ohmygod! Ohmygod! Ohmygod!

#10a – Oh My God!

SET CHANGES TO:



**ACT ONE**  
**SCENE 11**

LADIES ROOM.

*DORALEE is putting on fresh lipstick, JUDY is washing her hands.*

**JUDY**

Gosh, last night was so much fun.

**DORALEE**

You know, we should do that more often. I can't remember the last time I laughed like that.

**JUDY**

And how is Mr. Hart today? Still alive?

**DORALEE**

Unfortunately. He's all happy cause his wife just left on a month long cruise of the South Seas.

**JUDY**

Lucky her.

*(VIOLET bursts into the bathroom.)*

**VIOLET**

Ohmygod, ohmygod, ohmygod!

**DORALEE**

What's wrong?

**JUDY**

What happened?

*(Violet looks quickly under the stalls for feet, then reveals the boxes to them.)*

**VIOLET**

I poisoned Mr. Hart!

**DORALEE**

What!!!

**JUDY**

Violet! How could you?

**VIOLET**

Not on purpose! I thought the rat poison was the Skinny and Sweet. I put it in his coffee! Look how similar the boxes are. Except for that little skull and crossbones in the corner they look the same!



**DORALEE**

Calm down and put those boxes away.

**JUDY**

A couple of teaspoons might not be enough to hurt him.

**DORALEE**

Heck, maybe he didn't even drink it.

**VIOLET**

No, I'm going to go turn myself in!

**DORALEE**

Let me go check on him and then we'll decide what to do.

**JUDY**

Doralee's right. Maybe we should just go back to our desks and wait and see what happens.

*(VIOLET nods vigorously, near hysteria.)*

**DORALEE**

And Violet. Maintain.

*(GIRLS exit as bathroom deconstructs, revealing ROZ PERCHED on a TOILET, a long piece of toilet paper upon which she has scribbled everything the girls said, clutched in her hand. She continues to write.)*

**ROZ**

And Vi-o-let. Main-tain.

*(ROZ races out of the stall.)*



**ACT ONE**  
**SCENE 12**

ELEVATOR.

*ROZ rushes after HART.*

**ROZ**

Oh, Mr. Hart! Mr. Hart! Mr. Hart. We've got them at last! Violet poisoned you!  
She put rat poison in your coffee by mistake –

*(HART immediately pales, feeling faint.)*

**HART**

Ohmygod! Ohmygod! How long do I have?

**ROZ**

No, no, no, she just thinks she poisoned you.

**HART**

My vision is blurring!

**ROZ**

You only had one sip.

**HART**

But my knees are weak.

**ROZ**

Man up!

*(ROZ hits HART.)*

**HART**

Ow!

**ROZ**

I've got her admitting it to Doralee and the new girl, hang on, I've got it right here ...

*(scrolling through the toilet paper)*

Here it is –

**HART**

Wait a minute. Wait a minute. I just got a fantastic idea.

*(looks around to make sure they aren't overheard)*

I'll hide and you go tell those girls I was found unconscious and rushed to the hospital in critical condition.

**ROZ**

Oh, that's good.



**HART**

Let's put the fear of God in them. You with me?

**ROZ**

To hell and back.

**HART**

That's my girl.

*(ROZ melts as he exits.)*

**ROZ**

I'm his girl!

#10c — *To the Hospital*



**ACT ONE**  
**SCENE 13**

*HOSPITAL.*

*A PLAINCLOTHES DETECTIVE and a COP pass through the corridor.*

**DETECTIVE**

He was our only witness. We had him all ready to testify and now this.

*(VIOLET, DORALEE and JUDY race in and see the COP.*

*VIOLET screeches to a halt.)*

**VIOLET**

Cop. Cop. Cop. Cop. Cop.

**DORALEE**

Take it easy. It probably has nothing to do with Mr. Hart.

**DETECTIVE**

*(continuing to the COP)*

Poor guy never saw it coming. What kind of low life would try to kill someone with poison?

**VIOLET**

Ohmygod, they found out already.

**JUDY**

We don't know that. This is not the time to panic.

*(A DOCTOR enters.)*

**DETECTIVE**

How is he, doc?

**DOCTOR**

He's dead.

*(The women are stunned.)*

**JUDY**

Now is the time to panic.

**DOCTOR**

*(to DETECTIVE)*

I'll need you boys to sign some forms so we can perform an autopsy.



**VIOLET**

*(reeling)*

Oh my god. I'm gonna walk the Green Mile!

**DORALEE**

Now, Violet, take it easy.

**VIOLET**

It's all over. There's going to be an autopsy. I might as well save them the trouble and give them the rat poison right now.

*(VIOLET pulls the rat poison box from beneath her coat, waves it around.)*

Dead man walking!

*(DORALEE grabs the rat poison from VIOLET.)*

**DORALEE**

Put that away! The cops might see it!

**INTERN**

Ladies.

**VIOLET**

Who cares? I'm finished. I'm a murderer.

**JUDY**

No, you're not!

**VIOLET**

I'm a murderess! Please take care of Josh. He's allergic to peanuts and wants something called Atari for his birthday.

**DORALEE**

Let's keep her moving. She thinks too damn much when she's sittin'.

*(They get her up on her feet and start walking her around.)*

**VIOLET**

It's no use, I'm gonna get the gas chamber like Susan Hayward in 'I Want To Live!'

**DORALEE**

Violet, calm down.

**JUDY**

Fun fact—she won the Oscar for that role.

**DORALEE**

Judy! Not helping.

**JUDY**

Sorry. I share trivia when I'm nervous.



**VIOLET**

I'm going to be locked up ...

*(even more horrible:)*

I'm going to lose my job!

**JUDY**

Now don't jump to conclusions.

**VIOLET**

I'm no fool. I killed the boss. Ya think they're not gonna fire me for a thing like that?

**DORALEE**

Okay, you're getting hysterical. We're gonna go find a payphone and call you a lawyer.

**JUDY**

Don't move. We'll be right back.

*(DORALEE and JUDY head off-stage. An ORDERLY wheels in the sheet-covered corpse. The COP waves the orderly off stage.*

*From her chair, VIOLET starts pointing at the body and to herself.)*

**VIOLET**

I did that. Guilty. Me. That.

*(The hospital is busy. Everyone ignores her.)*

What am I doing? I can't go down like this.

*(She pushes the gurney offstage as ominous music plays. VIOLET suddenly reappears with the body, wearing a doctor's coat.*

*Just then, a CANDY STRIPER comes down the hall and surprises VIOLET.)*

**CANDY STRIPER**

Excuse me, can you tell me where the coffee shop is?

**VIOLET**

The coffee shop? No, I'm new here.

**CANDY STRIPER**

I'm new here too. Where do you work?

**VIOLET**

*(no clue)*

Ah, downstairs ...



**CANDY STRIPER**

Oh, the morgue.

*(indicating body)*

Is he ...

**VIOLET**

Yes he is.

**CANDY STRIPER**

How did he ...

**VIOLET**

Too much coffee! I'm just taking him out for some air. I mean, some fresh air for me, he's just coming along for the ride.

**CANDY STRIPER**

Oh, you're a doctor. I didn't see your badge. Sorry.

**VIOLET**

I'm a doctor?

*(She looks down at the badge pinned to the white coat. )*

I'm a doctor. So why the hell am I talking to you, piss off!

*(The CANDY STRIPER exits. JUDY and DORALEE return. )*

Good news! I'm not hysterical anymore. So clear-headed. We're going to throw Hart's body in the river. C'mon, let's get him out to the car.

**DORALEE**

No. Tell ya what. How about we walk out of here, real calm like.

**JUDY**

We'll pick up Josh and make a run for the border. Violet, don't you worry. Doralee and I are going to take care of you. It's your turn to lean on us.

*(VIOLET collapses and starts to cry.)*

Why are you crying?

**VIOLET**

Because you two are in charge and that really scares me.

*(DETECTIVE and COP enter.)*

Ohmygod, they're back.

**DORALEE**

Violet, step away from the body.



**JUDY**

Start walking.

**VIOLET**

No! This isn't me. I don't run from things.

*(VIOLET waves the COP and the DETECTIVE over.)*

Officer?

**DORALEE**

Violet, don't!

*(Too late. The DETECTIVE and the COP walk over.)*

**VIOLET**

*(loudly)*

Officer, I have a confession. Underneath this sheet is a man that I—

*(She whips off the sheet and points to the body on the gurney — that is NOT HART.  
The music stops.)*

—have never seen before in my entire life.

**DORALEE**

It's not Hart! Violet, you didn't do it!

**VIOLET**

I didn't do it!

*(then, loudly to the DETECTIVE)*

I didn't do it!

**DETECTIVE**

Didn't do what? What's going on here?

**VIOLET**

*(turns)*

I don't like your tone. What is your badge number?

**DETECTIVE**

What?

**VIOLET**

Is this your body?

**DETECTIVE**

Yes.

**VIOLET**

You left it here. Unattended. Shame on you.



**DETECTIVE**

Sorry, Doc.

**VIOLET**

No. You know what? I quit.

*(VIOLET takes off the doctor's coat and starts to leave. DORALEE and JUDY follow.)*

**JUDY**

Well, I hope you're happy. Healing was her life!

#11a – *The Search for the Coffee Cup*

SCENE TRANSITIONS TO:



**ACT ONE**  
**SCENE 14**

*HART'S OFFICE.*

*The three women, carrying flashlights, sneak into Hart's office after hours.*

**JUDY**

You positive no one's here?

**DORALEE**

Who works after five?

**VIOLET**

We've got to make sure there are no traces of the poison. I'm going to wipe up the coffee area in case I spilled.

**JUDY**

I'll help you.

**DORALEE**

I'll find the coffee cup.

*(JUDY and VIOLET exit as DORALEE looks for Hart's coffee cup.*

*HART steps out from hiding and scares the hell out of her.)*

**HART**

Doralee, what a pleasant surprise.

**DORALEE**

Mr. Hart. Thank God you're okay. We heard you were taken to the hospital.

**HART**

Well, strychnine can be very hard on the system.

**DORALEE**

Strychnine?

**HART**

They pumped it out of my stomach after you all tried to kill me. I figured you'd come back here and try to clean up the evidence.

**DORALEE**

But Violet didn't mean to, it was an accident!

**HART**

So you ADMIT you all plotted to murder me.

**DORALEE**

Mr. Hart, please, you don't understand.



**HART**

Now don't get upset. You can make it up to me. How 'bout you come to my house tonight.

**DORALEE**

How late did you want me to work?

**HART**

Now who said anything about work?

**DORALEE**

You are dis-gusting!

**HART**

Guess, I'm gonna have to call the cops.

**DORALEE**

Mr. Hart, I'm begging you. You'll ruin our lives. Think of what you're doing!

*(Toying with her, he picks up the phone.)*

Put down that phone or you're gonna be sorry.

*(Grinning, his fingers hover over the dial.)*

**HART**

Hey, I'm not the one that started this.

**DORALEE**

I'm not gonna let you do this!

*(She pulls the receiver cord out of the handset. HART crosses the room.)*

**HART**

There is another phone right over here.

*(DORALEE follows him.)*

**DORALEE**

Mr. Hart, if you touch that phone I'm gonna jerk it clean out the wall!

**HART**

Ooooh, I love it when you're angry.

*(DORALEE tears the phone clear out of the wall and using the cord, faster than a rodeo cowboy, has HART hog-tied hand and foot.)*

**DORALEE**

You think this is funny? You think this is some big joke?



**HART**

*(overlapping)*

Oooh, I didn't know we were gonna do this!

**DORALEE**

*(overlapping)*

If you would get your mind out of the gutter for just two seconds ...

**HART**

*(overlapping; still laughing)*

Oh no, don't hurt me, baby. Don't hurt me, mama.

**DORALEE**

Violet, Judy, get in here!

**HART**

Listen, you, bitch!

**DORALEE**

I don't hold with that kind of language!

*(She pulls a handkerchief out of her purse and shoves it in his mouth as JUDY races in.)*

**JUDY**

Ohhhhhh, Mr. Hart.

**DORALEE**

He knows everything. He was gonna call the police. Where's Violet?

**JUDY**

Still cleaning up.

**DORALEE**

Watch him while I find her.

*(DORALEE hands her purse to JUDY. As soon as DORALEE is offstage –)*

**JUDY**

I'm so sorry about this, Mr. Hart.

*(He mumbles through the handkerchief.)*

What?

**HART**

Gtisfcnrgnthiomymf.

**JUDY**

I can't understand you. You have a gag in your mouth.

*(She takes the gag out of his mouth.)*



**HART**

Thank God, one of you has come to your senses. Now untie me so we can work this out.

**JUDY**

Nooooooooo, I can't do that.

**HART**

This cord is cutting off my circulation. I give you my word I'll stay here and work things out with you three.

*(whining)*

Come on, there's a little pain involved here ....

*(JUDY nods, begins untying him.)*

**JUDY**

Mr. Hart, I'd like to offer you my sincere apologies. You know Doralee didn't really mean it? This all is one big misunderstanding ...

*(As soon as he is free, he pushes her out of the way and heads for the phone.*

*JUDY stumbles back and lands on Doralee's purse.)*

**JUDY**

But you gave me your word!

**HART**

I lied!

*(HART picks up the phone and dials.)*

Operator? Dammit!

*(realizing it's disconnected, he slams it down)*

Well there's nothing to stop me from driving to the police.

*(JUDY has pulled Doralee's .38 out of her purse and has it pointed, shakily, right at HART. )*

**JUDY**

*(tremulously)*

Yes there is. Hold it or I'll shoot.

**HART**

My God, you're as crazy as the other two.

*(JUDY squeezes her eyes and pulls the trigger. A SHOT RINGS OUT. HART hits the floor. DORALEE and VIOLET tumble into the office on one another's heels.)*

**DORALEE**

Judy, what are you doing?



**JUDY**

I am taking care of business!

**VIOLET**

Well, congratulations but now what are we going to do?

**DORALEE**

I say we knock him out and leave town.

**HART**

You can't do that to me!

**JUDY**

We really can't.

**VIOLET**

*(to JUDY)*

I poisoned him, she tied him up, you just tried to shoot him. We can't just let him go.

*(HART makes a move toward the door and JUDY shakily points the gun at him.)*

**HART**

Here's an idea ... I say we let bygones be bygones.

**JUDY**

*(swinging the gun in DORALEE and VIOLET's direction)*

Don't listen to him, he lies, he lies!

*(DORALEE takes the gun from JUDY.)*

**DORALEE**

*(to HART)*

Just sit there and be quiet while we think.

**VIOLET**

I know one thing; we've got to get him out of the office.

**DORALEE**

I'd take him home but I don't think Dwayne would go for that.

**JUDY**

Mrs. Hart's on vacation, we could take him to his house.

**VIOLET**

Good idea.

*(She hands her the phone cord. DORALEE starts to tie his hands.)*



**HART**

No matter how long you keep me, I'm turning you all in the minute you let me go so you've got two choices. Let me loose or kill me.

*(JUDY, VIOLET and DORALEE consider their options.)*

Now, hang on there, girls, uh ladies, you're ladies ... I don't deserve to be treated like this.

#12 – *Shine Like The Sun***VIOLET**

*(spoken)*

THEY SAY WE ALWAYS GET WHAT WE DESERVE  
WHETHER GOOD BAD OR INDIFFERENT

**DORALEE**

*(spoken)*

THAT'S WHAT I'VE ALWAYS HEARD.

**JUDY**

NO GOOD DEED GOES UNPUNISHED  
BUT THE BAD DEEDS YOU HAVE DONE  
STRETCHED OUT, I'M SURE THAT THEY WOULD REACH  
FROM HERE TO KINGDOM COME.

**VIOLET**

WE THINK IT'S TIME YOU GET WHAT YOU DESERVE  
YOU'VE GOT NO TRUE COMPASSION  
BUT YOU'VE REALLY GOT SOME NERVE.

**ALL THREE**

AND YOU'VE HURT EVERY ONE OF US.

**JUDY**

IN DIFFERENT KINDS OF WAYS

**DORALEE**

WHAT GOES AROUND, COMES AROUND

**ALL**

THREE AND EACH DOG HAS ITS DAY ...

**HART**

Let me go! THAT'S AN ORDER!!!



**VIOLET**

We're not taking orders from you anymore.

**JUDY**

The tables are turning.

**DORALEE**

Memo to Franklin Hart. I am a human being. Don't you get it?

UNDER THIS HAIR IS A BRAIN!

NOT THAT YOU'D EVER CARE.

**HART**

Why don't you use that brain and let me go!

**DORALEE**

AND YOU ONLY SEE TITS, BUT GET THIS

THERE'S A HEART UNDER THERE.

A HEART THAT YOU'VE BROKEN AND RIPPED OUT

MORE TIMES THAN A FEW,

BUT OL' DOUBLE D DORALEE'S

GONNA STICK IT TO YOU!

I'M GONNA SHINE LIKE THE SUN

WHEN THESE CLOUDS ROLL

AWAY FROM MY DOOR.

WHEN IT'S ALL SAID AND DONE

I WON'T BE AT YOUR MERCY NO MORE.

I WILL PROVE MY OWN WORTH

HEAL THE DAMAGE AND

HURT THAT'S BEEN DONE

WHEN THE CRYING'S ALL DONE,

I'M GONNA SHINE

LIKE THE SUN.

*TRANSITION TO:*

*PARKING GARAGE.*

*HART is revealed in the trunk of Judy's car, still subdued. JUDY and VIOLET are there, DORALEE joins.*

**JUDY**

I'VE HAD ENOUGH HURT IN MY LIFE

AND YOU'VE BEEN ADDING TO IT.

BUT I'M IN CONTROL NOW AND

JUST LIKE BEFORE I'LL GET THROUGH IT.



**(JUDY)**

YOU'VE HURT AND EMBARRASSED ME  
 PROVEN YOU DON'T GIVE A DAMN.  
 AND I'M TIRED OF MEN LIKE YOU  
 WHO MAKE ME FEEL LESS THAN I AM.

**JUDY**

I'M GONNA SHINE LIKE THE SUN  
 WHEN THESE CLOUDS ROLL  
 AWAY FROM MY DOOR,

**DORALEE & VIOLET**

SHINE LIKE THE SUN.

**JUDY**

WHEN IT'S ALL SAID AND DONE  
 I WON'T BE AT YOUR MERCY NO MORE.

**DORALEE & VIOLET**

SHINE LIKE THE SUN  
 WE'RE GONNA SHINE LIKE THE SUN

**JUDY**

I'M TAKING WHAT'S MINE,  
 I'LL BE FINE,  
 I AM SECOND TO NONE,

**ALL THREE**

AND WHEN THE LOSING'S ALL DONE I'M  
 GONNA SHINE LIKE THE SUN.  
 SHINE

**VIOLET**

I'VE BEEN DOWN ON MY LUCK;  
 I'VE BEEN SHADOWED  
 BY TROUBLE AND SORROW  
 BUT I'M NOT GIVING UP  
 CAUSE I KNOW THERE IS  
 ALWAYS TOMORROW.

THERE ARE NO GUARANTEES  
 LIFE IS ALWAYS A HIT  
 OR A MISS

**OFFSTAGE VOICES**

I'M GONNA SHINE LIKE THE SUN

SHINE LIKE THE SUN.  
 SHI - HIGH - HINE

WHEN IT'S ALL SAID AND DONE

SHINE LIKE THE SUN  
 WE'RE GONNA SHINE LIKE THE SUN

I'M TAKING WHAT'S MINE,  
 HOO  
 WOO  
 SECOND TO NONE

AND WHEN THE LOSING'S ALL DONE I'M  
 GONNA SHINE  
 SHINE LIKE THE SUN  
 SHINE LIKE THE SUN

**JUDY, DORALEE & OFFSTAGE VOICES**

HOO  
 OOO  
 SORROW  
 HOO  
 OOH  
 TOMORROW

OR A MISS



**(VIOLET)**

BUT I TRULY BELIEVE  
I WON'T ALWAYS BE  
FEELING LIKE THIS.

*THEN WE TRANSITION TO:*

*HART'S BEDROOM - HART is revealed tied up.*

**ALL THREE**

I'M GONNA SHINE LIKE THE SUN  
WHEN THESE CLOUDS ROLL  
AWAY FROM MY DOOR,  
  
I WON'T CRAWL I CAN RUN  
I WON'T BE AT YOUR MERCY NO MORE

WE'LL BE SINGING IT LOUD,  
BE SO PROUD  
THAT WE FINALLY WON.

AND WHEN THE LOSING'S ALL DONE  
WE'RE GONNA SHINE LIKE THE SUN.

*(The WOMEN attach HART to a garage door opener mechanism. VIOLET has the remote in her hand.)*

**DORALEE**

Ready?

**HART**

You're all gonna be sorry!

**VIOLET**

Ready.

*(They all press the button together and HART GOES FLYING TO THE CEILING WHERE HE SWINGS HELPLESSLY!!!)*

**JUDY**

SHINE

**VIOLET**

SHINE

**DORALEE**

SHINE

SHINE

**(JUDY, DORALEE & OFFSTAGE VOICES)**

TRULY BELIEVE

**OFFSTAGE VOICES**

SHINE LIKE THE SUN

SHI - HIGH - HINE  
I WON'T CRAWL I CAN RUN HOO  
SHI - HIGH - HINE

WE'LL BE SINGING IT LOUD,  
  
FINALLY WON

LOSING'S ALL DONE  
WE'RE GONNA SHINE

**OFFSTAGE VOICES**

SHINE SHINE

SHINE LIKE THE

**OFFSTAGE VOICES**

SUN

SHINE



**ALL**

SHINE LIKE THE SUN

WHEN THE CRYING’S ALL DONE,  
WHEN THE LYING’S ALL DONE,  
WHEN THE TRYING’S ALL DONE,  
THERE’LL BE NOTHING BUT SUN.

WHEN IT’S ALL SAID AND DONE  
WE’RE GONNA SHINE

**JUDY**

SHINE

**VIOLET**

SHINE

**DORALEE**

SHINE LIKE THE SUN

**JUDY**

SHINE

**VIOLET**

SHINE

**OFFSTAGE VOICES**

SHINE

SHINE

SHINE LIKE THE SUN

SHINE

**HART**

Damn you all! You’re going to pay for this!

**ALL**

LIKE THE SUN.

**END ACT ONE**

**INTERMISSION**



**ACT TWO**  
**ENTR'ACTE**

#13 – *Entr'acte*

*CURTAIN UP.*

**ACT TWO**  
**SCENE 1**

*HART'S OFFICE. VIOLET, DORALEE, and JUDY are there with ROZ.*

**ROZ**

I don't understand, did you give him my message?

**DORALEE**

Yes I did, Roz, I told him.

**ROZ**

Well where is he?

**DORALEE**

I know he hasn't gone to lunch because his coat is still here. And look—

*(points to coat on over the chair and cigar burning in ashtray on the desk)*

I keep telling him how dangerous it is to leave a lit cigar.

*(she puts out the cigar)*

**ROZ**

There are pressing matters. Tell him to call me the minute you see him.

**VIOLET**

No problem, Roz, I'm sure he's just hung up somewhere.

*(ROZ exits. )*

**DORALEE**

We can't keep this up. We're going to have to do something about her.

**JUDY**

Has anyone ever tried to shoot her?

**VIOLET**

We've shown amazing restraint. Forget about Roz, we've got to do something about Hart.

**DORALEE**

I say we hire a couple of wranglers to beat the shit outta him.



**VIOLET**

No, we've got to find something we can use to blackmail him. Then we make a deal. We don't turn him in and he doesn't turn us in.

**JUDY**

What about a sex scandal? Get a picture of him in bed with a prostitute.

**DORALEE**

Aw, Hart would just buy up all the copies and send them out as Christmas cards.

**VIOLET**

There's gotta be something here. Help me start looking.

*(VIOLET, JUDY and DORALEE search Hart's office.)*

We can't keep him tied up in his house forever.

**DORALEE**

I don't know about that. I never realized how unpopular Mr. Hart is.

**JUDY**

You're right. Other than Roz, no one wants to see him face to face.

**DORALEE**

The only problem is there's no way we're gonna hold Roz at bay for much longer.

**JUDY**

Let's send her on vacation.

**VIOLET**

She can't take more than two weeks. That might not be enough time.

**JUDY**

A language immersion center! There's one in Denver you have to live at for a month. Dick took French once when his business was thinking of opening overseas.

**VIOLET**

Not bad. Hart writes her a memo about a major expansion. He needs executives who speak French.

**JUDY**

Do you think she'd go?

**DORALEE**

*(grabbing pen and paper)*

Are you kidding? She'd off Mother Teresa if Hart asked her to. I'll just write the memo and sign it from Hart.

*(VIOLET finds something.)*



**VIOLET**

Bingo!

**DORALEE**

What is it?

**VIOLET**

Two sets of accounting books. Looks like Hart's been stealing from the company!

**JUDY**

No way. No head of a company would ever fake the books and steal from its stockholders.

**VIOLET**

The only way we'll be able to prove it is if we can trace the money back to Hart.

**DORALEE**

We're gonna have to check his bank accounts for a start. Here's where faking his signature is gonna come in handy.

**JUDY**

Violet, isn't Joe in accounting? Maybe he could help us.

**VIOLET**

No, it's possible that Joe could even be in on this. We're going to have to handle this ourselves.

**JUDY**

Hey, wouldn't it be funny if we posted some changes from Hart?

**VIOLET**

Why can't we?

**DORALEE**

What do you mean?

**VIOLET**

Why can't we run the office the way we want to?

**DORALEE**

Like being able to keep pictures and things on our desks?

**JUDY**

Or like getting a whole hour for lunch?

**VIOLET**

Think bigger.

**JUDY**

An hour and a half?



VIOLET

Bigger!

DORALEE

How 'bout Hart never comes back and you become CEO.

VIOLET

Too big. It's the Old Boys club. I could never be CEO.

JUDY

Sure you could.

DORALEE

You know .... you really could, Violet.

VIOLET

It would be wonderful, wouldn't it?

*(shakes head)*

But it could never happen.

JUDY

Look how far we've come already.

DORALEE

C'mon Violet, dream big. Anything is possible.

*(VIOLET thinks it over.)*

## #14 – One of the Boys

VIOLET

A female CEO. That would be something, wouldn't it! Man, I want it so much I can taste it.

MEN

VIOLET! !

VIOLET

HEY, WOULD YOU LOOK AT ME,  
IT'S HARD TO BELIEVE I'M A STAR AFTER ALL OF THIS TIME.  
OTHERS MAY GLOW  
FROM THE STARDUST I THROW  
ON THEIR PATH NEVER THINKING I'D SHINE.



## VIOLET

LIKE SOME HOLLYWOOD QUEEN  
I'VE ARRIVED ON THE SCENE  
A SENSATION,  
THE TOAST OF THE TOWN

I'M WALLOWING IN IT,  
I LOVE EVERY MINUTE  
SO UP, I MAY  
NEVER COME DOWN

*(DORALEE and JUDY disappear as Violet's fantasy overtakes the stage.)*

THE MOST BEAUTIFUL,

GLAMOROUS,

BRILLIANT

AND AMOROUS

FE-MALE CEO IN THE WORLD.

MY SHIP FINALLY CAME IN  
AHOY!  
AND NOW IT'S SMOOTH SAILIN',  
I'M EVERYONE'S NEW PIN-UP GIRL

RESPECTED AND HIGH CLASS,  
I DON'T HAVE TO KISS ASS  
FOR THE FIRST TIME  
SINCE I'VE BEEN EMPLOYED.

IT'S MY TIME TO SHINE  
AND I'M FEELING FINE,  
THIS OLD GAL'S NOW  
ONE OF THE BOYS!

*(Dance break.)*

## BOYS

OOH  
OOH  
YEAH

OH, SHE'S FABULOUS  
OOH  
AAH

OOH WAH AH

BEAUTIFUL!

GLAMOROUS!

BRILLIANT!

AMOROUS!

AAH  
THE WHOLE WIDE WORLD  
WOW!

OOH

AND NOW  
EVERYONE'S NEW  
AH-H-H-H-H.

ONE OF THE BOYS



**BOYS**

VIOLET!  
THE MOST BEAUTIFUL, GLAMOROUS,  
BRILLIANT AND AM'ROUS  
FEMALE CEO IN THE WORLD.

**VIOLET**

Roz, coffee!

**VIOLET**

IT'S LANDED IN MY LAP  
I DON'T HAVE TO TAKE CRAP  
FOR THE FIRST TIME  
SINCE I WAS A GIRL.

*(Dance break.)*

**BOYS**

VIOLET, ONE OF THE BOYS! HUH!

*(Dance break.)*

**BOYS**

VIOLET'S!

VIOLET'S!

**BOYS**

OOH  
AH TAKE CRAP

**VIOLET**

ONE OF THE BOYS!

ONE OF THE BOYS!

**BOYS**

YEAH SHE'S ONE OF THE  
WOW SHE'S ONE OF THE  
NOW SHE IS ONE OF THE BOYS

**VIOLET**

OH, I'LL RAZZLE AND DAZZLE,  
WEAR YOU TO A FRAZZLE.  
COMPETING IS MY GREATEST JOY

**JOE**

GO GET 'EM, GIRL!

**VIOLET**

I'LL TAKE THIS JOB AND LOVE IT!  
I'M A WOMAN AND PROUD OF IT,  
THIS OLD GAL IS ONE OF THE  
BOYS.

**BOYS**

OOH  
  
BEAUTIFUL, GLAMOROUS,



(VIOLET)

(BOYS)

BRILLIANT AND AM'ROUS

THIS OLD GAL IS ONE OF THE BOYS!

ONE OF THE  
SHE IS ONE OF THE ...  
YEAH SHE'S ONE OF THE ...  
VIOLET'S  
ONE OF THE BOYS!

ONE OF THE BOYS!

#14a – One of the Boys Playoff

SCENE TRANSITIONS TO:



**ACT TWO**  
**SCENE 2**

ROZ'S DESK.

DORALEE *hands ROZ a memo.*

**ROZ**

"Memo to Rosalind Keith. Company expansion, blah, blah, blah ... You are hereby assigned to attend the Lester Language Immersion center in Denver, Colorado and so on and so on ... effective immediately." Signed Franklin Hart. I can't be away from him I mean here — for an entire month! I need to see Mr. Hart immediately!

**DORALEE**

He just handed this to me on his way out. Maybe you can still catch him.

*(shouts down the hall)*

Judy, can you see Mr. Hart?

**JUDY**

Yes, yes I see him. Mr. Hart, wait a minute! Aw, you just missed him.

**ROZ**

Effective immediately? Why would he do this without discussing it with me?

**DORALEE**

Sorry Roz, it's "business and nothing but."

**JUDY & DORALEE**

As Mr. Hart always says.

**ROZ**

*(totally deflated)*

As Mr. Hart always says.

*(JUDY hands her a suitcase.)*

**JUDY**

I think you'll find everything you need in here.

*(DORALEE hands her a plane ticket.)*

**DORALEE**

*(mangled French)*

Bonee voyagee.

**ROZ**

What, what?

*(ROZ doesn't move a muscle.)*



**JUDY**

Better get going, Roz, it's already 5:00.

*(The WOMEN exit. ROZ cleans out her desk during the song.)*

#15 – 5 t o 9

**ROZ**

5 TO 9, I HATE THOSE LONELY HOURS.  
ALL THAT TIME AWAY FROM HIM AND ALL THAT POWER.  
I JUST LOVE CONTROL, I'LL MISS HIM WITH A PASSION  
AND ALL I CAN DO FOR HIM WITHOUT HIM ASKIN' .

EN FRANCAIS,  
I'LL BE THINKING OF YOU ...  
EN FRANCAIS  
I WILL ALWAYS LOVE YOU.

AU REVOIR  
I'M OFF TO LEARN THIS LANGUAGE.  
MON AMOUR JE T'ADORE ...  
CINQ A NEUF .

Bonjour.

SCENE TRANSITIONS TO:



**ACT TWO**  
**SCENE 3**

BULLPEN. *Middle of the workday.*

DORALEE, JUDY and VIOLET are explaining new office policies.

MUSIC BEGINS UNDER.

#16 – *Change It*

**KATHY**

Day Care? Are they serious? The company's going to watch my kids?

**VIOLET**

If Consolidated helps you with your kids, productivity increases.

**KATHY**

They haven't met my kids.

**MARGARET**

*(reading memo)*

Job sharing? Whass job sharing? Can I give away my whole job?

**JUDY**

C'mon, guys. Where's your team spirit?

**KATHY**

Since when do we have team spirit?

**VIOLET**

You know what we all need around here? An attitude adjustment.

**KATHY**

'Scuse me?

**DORALEE**

What Violet means is ...

*(During this number the office will completely change into a bright, warm, colorful place. By the end of the number the whole office will be transformed.)*

SOMETHIN' GOT YOU DOWN? GOTCHA CHAINED AND BOUND?

WELL—

**DORALEE, VIOLET & JUDY**

BREAK IT.



**KATHY**

I hate change.

**DORALEE**

IF YOU'VE BUILT A WALL AND KNOW IT NEEDS TO FALL—

**DORALEE, VIOLET & JUDY**

THEN SHAKE IT.

**MARGARET**

I want what she's drinking.

**DORALEE**

SOMETHIN' THAT YOU KNOW IS DAMMIN' UP THE FLOW.

TEAR THE DAMN DAM DOWN. LET ME EXPLAIN IT:

IF YOU DON'T TAKE THE REINS IT'S GONNA STAY THE SAME.

**DORALEE, VIOLET & JUDY**

NOTHIN'S GONNA CHANGE IF YOU DON'T CHANGE IT

**JOE**

Wow, I can't believe it. Mr. Hart really okayed the company paying for rehab?

**JUDY**

What do you mean you don't believe it? It's there in black and white!

**JOE**

Geez, what's gotten into you?

**JUDY**

A backbone.

**MARGARET**

Atta Girl! ... Whass rehab?

**KATHY**

Let's just call it your new home for the next thirty days.

**MARGARET**

Whaddya mean?

**DORALEE**

How 'bout we get together after work and talk about it.

**MARGARET**

Yeah, let's go out for drinks!

*(DORALEE looks to JUDY and VIOLET for backup.)*



**JUDY**

SOMETHIN' ON YOUR MIND IS NAGGIN' ALL THE TIME.  
WELL, FIX IT.

*(MARIA enters carrying her box of personal items, she's been re-hired!)*

**ALL**

Maria! Welcome back!

*(ad libs)*

**VIOLET**

SOMETHIN' IN YOUR LIFE ISN'T SITTING RIGHT.  
THEN NIX IT.

**MARIA**

What's going on here?

**KATHY**

We're getting an attitude adjustment!

**DORALEE****OTHERS**

IF YOU'VE LOST YOUR PLACE  
SOMETHIN' IN YOUR FACE  
ALL THE DO-DAH DAY  
AND YOU CAN'T NAME IT.  
THAT FEELIN' IN YOUR GUT

HOO

THAT FEELIN' IN YOUR GUT

**DORALEE & VIOLET**

THAT'S GOT YOU IN A RUT

THAT'S GOT YOU IN A RUT

**DORALEE, VIOLET & JUDY**

YOU'RE MADE OF BETTER STUFF  
AND YOU CAN CHANGE IT.

**+A FEW WOMEN**

CHANGE IT, YOU DON'T WANT YOUR  
LITTLE LIGHT TO NEVER SHINE.

CHANGE IT!

HOO

**DORALEE, VIOLET & JUDY**

CHANGE IT. TURN IT UP ON BRIGHT  
AND GET YOUR GOALS IN LINE.

CHANGE IT!

LET IT SHINE!

**ALL**

THERE'S A GREAT NEW WORLD OUT THERE  
FOR THOSE WHO DARE TO CLAIM IT  
A BETTER DAY IS ON THE WAY



BARITONES	TENORS	WOMEN
ONLY YOU CAN CHANGE IT	ONLY YOU CAN  CHANGE IT	ONLY YOU CAN
CHANGE IT	CHANGE IT	YOU CAN CHANGE
YOU CAN CHANGE IT COME ON MAKE A CHANGE	YOU CAN CHANGE IT COME ON MAKE A CHANGE	YOU CAN CHANGE YOU CAN CHANGE IT COME ON MAKE A CHANGE

BARITONES	TENORS	DORALEE & SOPRANOS	ALTOS
CHANGE IT		YOU CAN CHANGE	
	CHANGE IT CHANGE IT		YOU CAN CHANGE
CHANGE IT		YOU CAN CHANGE	YOU CAN CHANGE
YOU CAN CHANGE IT	YOU CAN CHANGE IT	CHANGE IT YOU CAN CHANGE	CHANGE IT YOU CAN CHANGE

(TIME PASSES. DANCE BREAK.)

SOPRANOS	
YOU CAN CHANGE	
TENORS	
YOU CAN CHANGE	
ALTOS & BARITONES	
YOU CAN CHANGE	
ALL	
YOU CAN CHANGE YOU CAN CHANGE	
DORALEE, VIOLET, JUDY & A FEW WOMEN	OTHERS
CHANGE IT, YOU DON'T WANT YOUR LITTLE LIGHT	CHANGE IT!
TO NEVER SHINE.	HOO
	LET IT SHINE AND



**DORALEE, VIOLET & JUDY**

CHANGE IT. TURN IT UP ON BRIGHT AND

USE IT

ALL THE TIME

**DORALEE**

THERE'S A GREAT NEW WORLD OUT THERE

**ALL**A BETTER DAY IS ON THE WAY  
ONLY WE CAN CHANGE IT**DORALEE**STAND UP, GRAB AHOLD,  
GIVE EVERYTHING YOU GOT.  
WHEN THE ROAD IS DARK AND COLD  
WALK ON ...

FEARING NOT

CLEAN HOUSE AND REARRANGE IT.

HERE WE ARE, WE'VE COME SO FAR  
COMMITTED NOW TO*(overlapping)*

TEAR

**OTHERS**

CHANGE IT.

**MEN**

USE IT

**WOMEN**

USE IT

**OTHERS**

ALL THE TIME

HOO

FOR THOSE WHO DARE TO CLAIM IT

**ENSEMBLE**STAND UP, GRAB AHOLD,  
GIVE EVERYTHING YOU GOT  
OOH.**WOMEN**

WALK ON.

**BARITONES**

WALK ON.

**TENORS**

WALK ON.

**WOMEN**

WALK ON.

**MEN & WOMEN**FEARING NOT.  
GET YOUR LIFE IN ORDER.**MEN & WOMEN**

REARRANGE IT

HOO

COMMITTED NOW TO

**BARITONES**

TEAR THE DAMN DAM DOWN



(DORALEE)  
THE  
DAMN  
DAM  
DOWN  
AND CHANGE IT!

TENORS  
TEAR THE DAMN DAM DOWN  
SOPRANOS  
TEAR THE DAMN DAM DOWN  
ALTOS  
TEAR THE DAMN DAM DOWN  
BARITONES, TENORS & SOPRANOS  
TEAR THE DAMN DAM DOWN  
AND CHANGE IT!

#16a – *Ain't it Great?*

DORALEE

Ain't it great that Margaret says it's only three weeks in rehab and she's feelin' like a brand new woman?

JUDY

Too bad there's no sexist, egotistical lying hypocritical bigot rehab we can send Hart to.

DORALEE

We are so good at this.

JUDY

We should try to take over all the Regional offices.

DORALEE

Judy? Too big!

JUDY

*(under her breath)*

You know we only have a few days till Roz gets back.

DORALEE

Don't worry. We'll be ready for her.

JUDY

I sure hope so. Okay, I gotta go to daycare.

DORALEE

Again?

JUDY

I can't help it. The babies are so cute!



*(JUDY exits as JOSH wanders in, spots DORALEE. )*

**JOSH**

Hey, do you know where my Mom is?

**DORALEE**

Everything okay, Josh?

**JOSH**

I'm picking her up. Just got my driver's license.

**DORALEE**

Congratulations! I think she's in the conference room putting in something called an answering machine?

**JOSH**

Cool.

*(JOSH goes to find his mother as KATHY enters. )*

**KATHY**

Lunch today, Doralee?

**DORALEE**

Havin' lunch with my man today, how about tomorrow?

**KATHY**

It's a date.

*(DWAYNE enters. DORALEE crosses to him and gives him a kiss.)*

**DWAYNE**

It's so cool Hart started giving you all an hour for lunch.

**DORALEE**

*(taking his arm)*

He's a new man, darlin'.



**ACT TWO**  
**SCENE 4**

*ATRIUM.*

*VIOLET and DORALEE are chatting.*

**VIOLET**

I don't know if I can spend one more night in the house with that man.

**DORALEE**

I'm sorry 'bout not helping you and Judy out more with the nights but Dwayne would be way too suspicious.

**VIOLET**

I just hate leaving Josh alone so much. I can't wait till we nail Hart. Then things are gonna be different around here, 24-7.

**DORALEE**

24-7. What's that supposed to mean?

**VIOLET**

I don't know. I just made it up. Shhhhhh, here comes Joe.

*(JOE walks in and greets the WOMEN.)*

**JOE**

I never thought I'd love getting up and coming to work. If I didn't know better, I'd think someone else was running the office.

**VIOLET**

Exactly what are you trying to say, Joe?

**JOE**

Hmmm, let me try again. Good morning, Violet, Doralee, beautiful day, isn't it?

**VIOLET**

Are you saying someone other than Hart is running the office?

**JOE**

Violet, what's the matter with you?

**VIOLET**

Why would anything be the matter? I'm fantastic!

**JOE**

*(not buying it)*

If you say so.

**VIOLET**

Well I just did. I said so. Just said it.



**JOE**

Doralee, could you give us a second?

**DORALEE**

'Scuse me, I got an office to run.

*(DORALEE slips out.)*

**VIOLET**

I've got work, too.

*(JOE stops VIOLET from leaving.)*

**JOE**

What's going on?

**VIOLET**

Would you stop.

**JOE**

I know you. Something's wrong ...

**VIOLET**

I'm telling you, I'm fine.

**JOE**

Stop pushing me away. Talk to me. Seriously, you can tell me *anything*.

**VIOLET**

*(in one breath, blurting it out)*

We've got Hart tied up in his house while we try to prove he's been stealing from the company. We're following the money trail to collect enough evidence to prove he's been cooking the books!

**JOE**

Not what I was expecting.

**VIOLET**

Me either.

**JOE**

You actually kidnapped Hart?

**VIOLET**

No! We just, we sort of ... yup, we kidnapped Hart. And I'll tell you, if we don't find more evidence on him before Mrs. Hart comes back next week we're screwed.

**JOE**

I have access to every financial account in this company. I bet I could help you.



**VIOLET**

Really?

**JOE**

See what happens when you actually talk to me?

**VIOLET**

Joe, you're the best.

**JOE**

I'm the best. Okay, move fast Joe. Violet, have dinner with me. No time to think about it, say yes!

**VIOLET**

Oh Joe. I think you're a great guy ...

**JOE**

No, no, no, not the "great guy" speech. Give me one good reason why you won't go out with me. And not some bull about age. C'mon Violet, it's not like I'm not in my thirties.

**VIOLET**

Oh my God! You're still in your thirties?

**JOE**

What is it? Really.

**VIOLET**

I'm a one-man woman. And I had my one man.

#17 – *Let Love Grow*

**JOE**

He's been gone over three years now, hasn't he?

**VIOLET**

Sometimes it seems like he was just here a moment ago, sometimes it seems like he's been gone a lifetime.

**JOE**

I know. But isn't it time you found something more to look forward to than just showing up here every day?

LOVE CAN GROW IN THE STRANGEST PLACES.

MIGHT FIND LOVE IN STRANGERS' FACES.

WAITIN' JUST AROUND THE CORNER FOR ALL YOU KNOW.

LOVE CAN GROW WHERE YOU LEAST EXPECT IT.



**(JOE)**

TAKE A CHANCE, DON'T REJECT IT.  
LOVE WILL GROW IF ONE JUST LETS IT.  
LET LOVE GROW.

**VIOLET**

I'm sorry, Joe. I just can't.

**JOE**

Why?

**VIOLET**

I'm scared.

**JOE**

You've got Hart tied up in his house and you're scared of a date with me?

I KNOW YOU  
HAVE FEELINGS FOR ME, TOO.  
BUT YOU'RE AFRAID TO TRY TO LOVE AGAIN.

**VIOLET**

I KNOW YOU'RE HEART IS TRUE.  
BUT THIS IS ALL SO NEW.  
I WONDER

**VIOLET**

WHAT I'LL DO,  
IF I SHOULD LET YOU IN.

**JOE**

WHAT YOU'LL DO,  
IF YOU WOULD LET ME IN.

**JOE**

IT'S A CHANCE THAT'S WORTH THE TAKING,  
LOVE IS OUT THERE FOR THE MAKING,  
FIND IT IN THE EYES OF SOMEONE THAT YOU KNOW

IN ANY COLOR, SHAPE OR FASHION  
THERE IS NO DENYING PASSION  
LOVE IS ALWAYS EVERLASTING  
LET LOVE GROW  
OH,

**JOE & VIOLET**

LOVE CAN FILL THE EMPTY SPACES,  
DRY OUR TEARS AND ALL THEIR TRACES,  
MEND OUR BROKEN HEARTS AND HEAL OUR SOULS.



**JOE**

HINDSIGHT'S ALWAYS OUT TO BLIND YOU ...

**VIOLET**

LOOK AHEAD AND

**JOE & VIOLET**

NOT BEHIND YOU ...

LOOK FOR LOVE AND LET IT FIND YOU.

LET LOVE GROW.

**VIOLET**

We're gonna be late.

**JOE**

LOVE WILL GROW IF ONE JUST LETS IT.

**JOE & VIOLET**

LET LOVE GROW.

LET ... LOVE ... GROW.

*(As they walk off together, VIOLET takes JOE's hand.)*

#17a – Goodnight, Mr. Hart



**ACT TWO**  
**SCENE 5**

*LIGHTS UP ON HART'S HOUSE. JUDY, now wearing a peignoir, carries Hart's dinner tray.*

**JUDY**

Alrighty, Mr. Hart, night night, sleep tight, don't let the bedbugs bite.

**HART**

You're never gonna get away with this. Sooner or later someone's going to notice I'm not there!

**JUDY**

No, I don't think so. You see, you can't treat people the way you do and expect them to miss you when you're gone. It hurts me to have to say that to you but honestly, Mr. Hart —

**HART**

Blah blah blah, for pity's sake, will you stop talking!

**JUDY**

Ok, then. Nighty, night.

*(JUDY HEARS a NOISE, she sees its DICK.)*

Dick, what are you doing here? How did you know where I was?

**DICK**

I've been following you for awhile. Whose place is this?

**JUDY**

You have to go.

**DICK**

You're here alone, aren't you?

**JUDY**

I'm house sitting. For a friend.

**DICK**

How about a cup of coffee for your husband?

**JUDY**

Ex husband.

**DICK**

Technicality.

**JUDY**

Maybe to you. I thought you were in Mexico with whatshername.



**DICK**

Yeah, well ... things sorta didn't work out.

**JUDY**

She dumped you, didn't she?

**DICK**

There was this cliff diver ... long story. Not important.

*(There's a sound from HART in the bedroom.)*

**DICK**

What was that?

**JUDY**

Nothing. Probably the cat. I'll go check.

**DICK**

Big cat.

**JUDY**

Stay here, Dick.

#17b – *Stay Here, Dick*

*(She hurries to the BEDROOM. She finds HART trying to free himself.)*

Ohmygod!

**HART**

Get away from me!

*(JUDY hits the remote, which sends him flying in the air.*

*He grabs her and they struggle in a sort of S & M pas de deux.*

*DICK opens the door.)*

**JUDY**

Stay out!

*(DICK's mouth drops open as he sees HART, gagged and chained, struggling in the air.)*

**DICK**

Who's he?

**JUDY**

My boss!

*(She pushes DICK back into the foyer and slams the door behind her.)*



DICK

Why didn't you ever do that with me?

JUDY

What?

DICK

Bondage. S & M. Sex games. You're into all that now?

JUDY

Yeah. That's right. All of it. I'm into everything. Let's go, get out of here!

DICK

So typical. Having an affair with your boss.

JUDY

You had one with your secretary!

DICK

But now I want you back! This isn't you.

JUDY

You don't know me. I've changed!

DICK

Not this much! You can't be serious --

JUDY

Don't tell me what I can do Dick! If I want to have an affair or smoke pot or do M&M's, you can't stop me!

### #18 – *Get Out and Stay Out*

WELL IT'S FUNNY HOW YOU WALTZED IN HERE ASSUMING I'D COME BACK  
WELL LET ME TELL YOU SOMETHING, YOU ARE WAY OFF TRACK.  
CAN'T YOU SEE I'M DIFFERENT, OR ARE YOU STILL THAT BLIND?  
NO YOU STAND RIGHT THERE AND TAKE IT;  
THERE'S NO LOVE TO HIDE BEHIND.

WELL, I AM PROUD TO TELL YOU I'M REALLY FEELING GOOD.  
I'M DOING SO MUCH BETTER THAN YOU EVER THOUGHT I WOULD.  
GOT MY OWN PLACE AND MY OWN SPACE TO THINK AND DREAM  
AND PLAN,  
TOOK ME THIS LONG TO REALIZE, I DO NOT NEED A MAN.

Well certainly not you —



(JUDY)

I USED TO NEED YOU, BUT THEN I FINALLY LEARNED.  
I USED TO WANT YOU BUT NOW THE TABLES TURNED.  
I USED TO LOVE YOU, NOW IT'S YOUR TIME TO SQUIRM.  
CAUSE I'M SAYING GOOD-BYE AND I WON'T WAIT FOR YOUR RETURN.

SO GET OUT AND STAY OUT, I'VE FINALLY HAD ENOUGH!  
DON'T KISS ME ON YOUR WAY OUT, IT WOULDN'T MOVE ME MUCH  
YOU USED ME, ABUSED ME, YOU CHEATED AND YOU LIED.  
SO GET OUT AND STAY OUT, I'M TAKING BACK MY LIFE!

*(JUDY throws DICK out.)*

I WONDER WHAT YOU'LL DO WHEN I AM NOT AROUND.  
NOW THAT YOUR NEW LOVE HAS UP AND LET YOU DOWN.  
YOU'VE ALWAYS COME CRYING TO ME THROUGHOUT THE YEARS  
TO MEND ANOTHER BROKEN HEART TO DRY YOUR SELFISH TEARS.

SO GET OUT AND STAY OUT, I'M MOVING ON AT LAST.  
OH I'VE BEEN SO FOOLISH, BUT THAT WAS IN THE PAST.  
I NEVER THOUGHT I'D BE THE ONE TO SAY GOOD-BYE.  
YOU GET OUT AND STAY OUT I'M TAKIN' BACK MY LIFE.

DREAMS AND PLANS ARE IN THE MAKING.  
SUCCESS IS OUT THERE FOR THE TAKING.  
WISH IT WAS AS SIMPLE AS IT SOUNDS.  
I HAVE NO CHOICE, I HAVE TO DO IT.  
FACE THE FUTURE, WALK INTO IT.  
NOW THAT I'M UNFETTERED AND UNBOUND.

GET OUT AND STAY OUT, I'VE FINALLY HAD ENOUGH!  
DON'T KISS ME ON YOUR WAY OUT, IT WOULDN'T MOVE ME MUCH.  
YOU USED ME, ABUSED ME, YOU CHEATED AND YOU LIED,  
SO GET OUT AND STAY OUT, I'M TAKING BACK MY LIFE.  
MY LIFE!

#18a – No She Didn't / Slacks

SCENE TRANSITIONS TO:



**ACT TWO**  
**SCENE 6**

HART'S OFFICE.

VIOLET, DORALEE and JOE are going through records and receipts in a file.

**VIOLET**

So, we're good, right? We have enough evidence to prove Hart's been embezzling from the company???

**DORALEE**

Deposit slips, wire transfers, swollen bank accounts, more than enough to convince him to make a deal.

**JOE**

Congratulations, ladies. You've done a phenomenal job.

**VIOLET**

Couldn't have done it without you, Joe.

**JOE**

Yes you could.

**VIOLET & DORALEE**

Yes we could.

*(Suddenly, HART bursts in, his suit hastily pulled over his pajamas, Doralee's gun in his hand, JUDY as a shield in front of him.)*

**VIOLET**

Judy!

**HART**

Surprise!

**DORALEE**

Oh my God! How did you get out?

**VIOLET**

*(to JUDY)*

What happened?

**DORALEE**

How'd he get my gun?

**DORALEE, VIOLET & JOE**

Judy?

*(DORALEE, VIOLET and JOE glare at JUDY.)*



**JUDY**

Did you know that JR's mother is Mary Martin?

*(HART shoves JUDY over to the other women.)*

**HART**

You didn't really think you three pathetic pencil pushers could get the jump on me, did you?

**JOE**

Put the gun down, Mr. Hart, you're in serious trouble.

**HART**

I thought I just heard the voice of the junior accountant. But that's not possible, because he's fired!

*(JOE backs away.)*

**VIOLET**

Hart, it's over.

*(brandishing her file)*

We have proof that you've stolen thousands and thousands of dollars from Consolidated.

**HART**

Are you seriously trying to compare a little creative accounting with what you three did to me?

**DORALEE**

Mr. Hart, can we please talk about this?

**HART**

Sure, we can all go have a little chat with the police and then I'll hire the best lawyer in town and get off scot-free, while you idiots go to jail for assault, kidnapping and attempted murder.

*(off their silence)*

Didn't think this through did you? Let's go.

*(MARGARET enters, unrecognizable to HART as her new sober self. HART hides the gun, but makes sure it's still visible to the three women.)*

**MARGARET**

Mr. Hart, it's so good to see you!

**HART**

Who are you?

**MARGARET**

Don't you recognize me? I'm Margaret Pomerance.



**HART**

You're the old lush—?

**MARGARET**

I was, but thanks to Consolidated's Alcoholism treatment program I'm a new woman. And I especially want to thank you for those notes of encouragement while I was in rehab. I can't tell you how much it meant to me to have someone say, "Atta Girl".

**DORALEE, JUDY, VIOLET**

Doesn't she look great?/She really does/That color on her ...

**HART**

Rehab? What's she talking about? I never agreed to that.

**DORALEE**

Why sure you did, Mr. Hart. Your signature's on every memo.

**HART**

Every memo?

*(MARGARET returns.)*

**MARGARET**

Oh, I almost forgot. A Mr. Tinsworthy's on his way up.

**HART**

Tinsworthy's here? Now?

*#18b – Hail to the Tinsworthy*

**JUDY**

Who's Tinsworthy?

**VIOLET**

He's the Chairman of the board.

**HART**

Shit!

**JUDY**

Shit!

**DORALEE**

Shit!

**JOE**

Shit!



**VIOLET**

Shit!

*(ROZ enters in a French beret.)*

**ROZ**

Monsieur Hart. Je suis ici ..

**HART, JUDY, DORALEE, JUDY & VIOLET**

SHIT!

*SCENE TRANSITIONS TO:*



**ACT TWO**  
**SCENE 7**

BULLPEN.

*RUSSELL TINSWORTHY, wearing an ice cream suit and Panama hat enters. He has the bearing of an army general. He is carrying a bottle of champagne. HART rushes over and pumps his hand.*

**HART**

Mr. Tinsworthy, sir, to what do we owe the pleasure?

**TINSWORTHY**

Hello, Hart. What's with the pajamas?

**HART**

Well, I, ah ...

**VIOLET**

It's .... the end of the week, sir. We feel we're more productive if we're more ... relaxed so, Mr. Hart instituted ... something ... called ... Casual Friday.

**TINSWORTHY**

Casual Friday. I like it. But it's Thursday.

**VIOLET**

That's Mr. Hart for you. Always ahead of the curve.

**TINSWORTHY**

I'll say .... Hart, I'm dumbfounded about what's been happening in this division over the last four weeks.

**HART**

And I'm so relieved you're here so we can clean up this mess. There's something you need to know ...

**TINSWORTHY**

Damn right. I need to know who's responsible ...

**HART**

These women ...

**TINSWORTHY**

... for the 20% rise in productivity.

**HART**

*(realizing)*

... Wait, what?



**TINSWORTHY**

These women are responsible?

*(The girls smile.)*

**HART**

Yes. No. I mean, Violet was the ring leader when they –

**TINSWORTHY**

Is this Violet Newstead? THE Violet Newstead? I've heard a lot about you over the years.

**VIOLET**

Thank you, Mr. Tinsworthy.

**TINSWORTHY**

What's been going on around here, Violet?

**HART**

Sir, I think we're talking about two different things ...

**TINSWORTHY**

Hart, hush. I'm talking to a lady.

**VIOLET**

Well, sir ... my two colleagues, Doralee Rhodes and Judy Bernly and I thought it was time to make some changes in the office.

*(nods to JUDY)*

**JUDY**

We thought with some new ideas—job sharing, flexible hours, day care—we could improve the quality of life here at Consolidated.

**DORALEE**

And increase productivity at the same time.

**VIOLET**

*(to TINSWORTHY)*

And Mr. Hart signed off on the changes. Doralee has copies of every memo.

**HART**

*(aside)*

How many memos are we talking here?

**DORALEE**

*(under her breath)*

About a hundred.



**TINSWORTHY**

Hart, I'm proud of you for nurturing such creative thinking ... and from secretaries no less!

**VIOLET**

Oh God, here we go.

**TINSWORTHY**

I want you by my side, Hart. I think it's time you came to work with me.

**HART**

It would be an honor sir.

**VIOLET**

Wait, Mr. Tinsworthy. Sir, I think you just might want to take a look at this file first.

**HART**

Before we get to that, sir, I think you need to know what these three have really been up to.

**VIOLET**

Mr. Tinsworthy, we're the ones who ...

**HART**

In spite of how hard I've worked to make this company feel like a family ....

**VIOLET**

A family?

**HART**

Or the sacrifices I've made so all my girls could reach their greatest potential ...

**VIOLET, JUDY & DORALEE**

Your girls?

**HART**

*(steamed)*

While these three GIRLS were painting the desks and hanging curtains in the Xerox room ... Sir, they were also holding me ....

**VIOLET**

HOSTAGE!

**DORALEE****JUDY**

Violet!

No!

**TINSWORTHY**

Excuse me, what?



**VIOLET**

Oh, it's no use, we might as well come clean; he's going to get us anyway. But before we get arrested and spend the next thirty years in prison, making pen pals in Nebraska, I want to say a few things: This place was hell until we fixed it.

*(beat, she looks at HART, quietly furious and growing stronger and more certain)*

We all do the work of keeping things running around here as best we can, Mister Tinsworthy, not him. He plays golf and drinks scotch and takes the credit. And why? Cause he's "The Guy."

**HART**

Wait a minute!

**VIOLET**

No you wait a minute! I've been waiting my whole life! —See, we're not The Guy. We're just the "Little Guy." The little guy doesn't play golf ... he plays catch up. The little guy is late picking the kids up from school cause of work — and late getting to work cause of kids. The little guy cooks and coaches ball and balances budgets and squeezes a dollar as far as it can go, and works her ass off, and if that doesn't qualify her to be heard and seen and respected well WHAT DOES??

*(beat)*

And so yeah, we kidnapped Mr. Hart and threw him in the back of my Buick ...

**DORALEE**

*(stepping forward)*

... tied him up like a little pig at the state fair ...

**JUDY**

*(joins the other two)*

... strung him up with a garage door opener ...

**VIOLET**

We tried to make everything better, and now he's going to get all the credit and we're gonna get ten to life.

*(HART takes a step forward, VIOLET hands him the file. The girls have surrendered.)*

**TINSWORTHY**

*(he starts to laugh)*

Hostage? Garage door opener? Little lady, you are one hell of a joker.

**HART**

No, they really ...



**TINSWORTHY**

I'm impressed by everything that's gone on here in the last few weeks. Frank, I'm promoting you all the way to the top!

*(HART beams.)*

**HART**

Thank you sir.

**TINSWORTHY**

The Bolivian operation is just beginning to take off. I could use a man like you.

**HART**

Bolivia??

**#19 – Finale**

*(Now the ladies are thrilled.)*

**VIOLET**

Congratulations, Mr. Hart. It couldn't happen to a more deserving person.

**HART**

What about Violet? She knows as much about the office as I do!

**TINSWORTHY**

Another ingenious thought! Only a visionary like you would suggest a female CEO.

**HART**

I — what — I didn't

**TINSWORTHY**

Of course, that's if you want the job, Violet.

**VIOLET**

Oh yes, sir. I want it!

*(She grabs the bottle of champagne from HART. JUDY and DORALEE squeal with delight and the other employees applaud.)*

**ROZ**

*(desperate)*

I would like to volunteer to accompany Mr. Hart to Bolivia. I speak fluent French.

**TINSWORTHY**

We're going to need you here. You'll be reporting directly to Violet.

*(THE 9 to 5 VAMP STARTS TO PLAY.)*



**HART**

Not that I'm not flattered, sir, but ...

**TINSWORTHY**

Better get packing, Frank. I've got inside info there may be a military coup down there and you know how that can impede travel.

**HART**

Sir, if we could discuss this ...

**TINSWORTHY**

I don't take no for an answer. Bob—

**HART**

*(pleading)*

Bob ... ?

**BOB ENRIGHT**

Funny, right?

*(BOB ENRIGHT ushers HART out. TINSWORTHY turns back to VIOLET.)*

**TINSWORTHY**

Congratulations. To all three of you. Don't worry about Hart, he won't get in your hair again for along, long, time.

*(Wink)*

Carry on.

*(TINSWORTHY exits. A NEW EMPLOYEE in a wheelchair enters carrying a huge stack of annual reports.)*

**NEW EMPLOYEE**

I was making more copies of the annual report and the Xerox machine went crazy!!!!

**JUDY**

I'll take care of it.

**VIOLET**

No, I think we'll have Roz handle it. Go fix the Xerox machine, Roz.

**ROZ**

But, wait, I don't —

**VIOLET**

Roz, get in there and start to show a little esprit de corps. Chop chop!

**ROZ**

Holy *merde*!

*(ROZ exits. )*



**ALL**

NINE TO FIVE  
 WHAT A WAY TO MAKE A LIVIN'  
 THINGS ARE LESS UPTIGHT,  
 IT'S LESS TAKIN' AND MORE GIVIN'

WANT TO MOVE AHEAD  
 AND NOW THAT I CAN DO IT  
 BETTER GET MY REAR IN GEAR  
 AND GET RIGHT TO IT.

*(Dolly's image appears onscreen.) [For alternatives, see Appendix on page 119]*

**DOLLY**

I bet you all want to know what happened to everybody after this and I'm gonna tell you. Let's start with Roz.

*(ROZ steps out from the group.)*

Roz kept on working well into the 90's though she was unable to get over the loss of her beloved Mr. Hart. Things changed when she re-met an old acquaintance on a social networking site and realized she had found her soul mate.

*(MISSY HART joins ROZ in an embrace!)*

Franklin Hart was abducted by an angry tribe of Amazonian warriors and never heard from again.

**ALL**

NINE TO FIVE, YOU CAN LOSE YOUR MIND, GET UP!

**DOLLY**

Judy Bernly lived happily for the rest of her life as a strong, independent, single woman. She became a frequent guest on The View after writing her best selling memoir Life Without Dick.

**ALL**

NINE TO FIVE, GET UP AND WORK, GET UP!

**DOLLY**

Doralee moved on from Consolidated and followed her dream of becoming a country western singer. Dwayne had almost talked her into running for President, but she realized she was too late. Bigger boobs had already beaten her to the White House.

**ALL**

GET UP AND WORK,  
 GET UP AND WORK,



(ALL)

NINE TO FIVE!  
NINE TO FIVE!

DOLLY

Violet and Joe have been together for almost thirty years. Violet ran Consolidated until she came up with a little invention called – The Clapper.

*(Dolly claps her hands and the lights go out. As the audience applauds the lights come back up.)*

ALL

NINE TO FIVE,  
HALLELUJAH HALLELUJAH  
OH THANK THE LORD  
NO ONE’S TRYIN’ TO SOCK IT TO YA.

PRAISE AND GLORY  
TO THE ONES WHO MADE THE DIFFERENCE,  
JOY TO THE GIRLS,  
WE’VE ALL BEEN DELIVERED!

3 WOMEN & 2 FEMALE  
ENSEMBLE

NINE TO FIVE,  
  
WORKIN’ NINE TO FIVE  
  
NINE TO FIVE  
  
WORKIN’ NINE TO FIVE  
NINE TO FIVE

ENSEMBLE

NINE TO FIVE YOU CAN  
LOSE YOUR MIND  
GET UP AND WORK,  
GET UP AND WORK.  
NINE TO FIVE YOU CAN  
LOSE YOUR MIND  
WORKIN’ NINE TO FI -HIVE  
  
LOSE YOUR MIND

BARITONES

WHOA  
OH  
OH OH  
  
  
  
  
WORKIN’ NINE TO FIVE  
NINE TO FIVE YOU CAN  
LOSE YOUR MIND

ALL

GET UP AND WORK,  
GET UP AND WORK, GET UP!  
GET UP AND WORK,  
GET UP AND WORK,  
WORK IN’ NINE TO FIVE  
NINE TO FIVE!

**CURTAIN.**



**ACT II**  
**SCENE 8**#20 – *Bows***ENSEMBLE**

AROUND HERE  
AROUND HERE  
AROUND HERE  
AROUND HERE

HART TO HEART  
HART TO HEART  
HOO

I'M GONNA SHINE LIKE THE SUN  
WHEN THESE CLOUDS ROLL AWAY  
FROM MY DOOR  
SHI - HI - HINE  
I WON'T CRAWL, I CAN RUN  
I WON'T BE AT YOUR MERCY NO MORE.  
SHI - HI - HINE  
WE'LL BE SINGING IT LOUD  
BE SO PROUD  
THAT WE FINALLY WON.  
FINALLY WON.

AND WHEN THE LOSINGS ALL DONE  
WE'RE GONNA SHINE  
SHINE  
SHINE  
SHINE LIKE THE  
SHINE  
SHINE  
SHINE LIKE THE SUN

WHEN THE CRYIN'S ALL DONE,  
WHEN THE LYIN'S ALL DONE,  
WHEN THE TRYIN'S ALL DONE,



**(ENSEMBLE)**

THERE'LL BE NOTHING BUT SUN.  
WHEN IT'S ALL SAID AND DONE  
WE'RE GONNA SHINE  
SHINE  
SHINE  
SHINE LIKE THE SHINE  
SHINE  
SHINE LIKE THE SUN

**DOLLY**

TUMBLE OUT-A BED AND I STUMBLE TO THE KITCHEN.  
POUR MYSELF A CUP OF AMBITION.  
YAWN AND STRETCH AND TRY TO COME TO LIFE.  
JUMP IN THE SHOW'R AND THE BLOOD STARTS PUMPIN'  
OUT ON THE STREETS THE TRAFFIC STARTS JUMP IN'  
FOR FOLKS LIKE ME ON THE JOB FROM NINE TO FIVE.  
WORK IN'

**DOLLY & ALL**

NINE TO FIVE, WHAT A WAY TO MAKE A LIVIN'  
BARELY GETTIN' BY IT'S ALL TAKIN' AND NO GIVIN'  
THEY JUST USE YOUR MIND AND THEY NEVER GIVE YOU CREDIT  
IT'S ENOUGH TO DRIVE YOU CRAZY IF YOU LET IT.

**DOLLY**

If you enjoyed the show, go tell everybody. If you didn't, keep your dang mouth shut. But seriously, I hope you loved it and hope you tattle.

**ALL**

WORKIN' NINE TO FIVE  
NINE TO FIVE!

#21 – *Exit Music*

**END OF SHOW**



## APPENDIX

*While we encourage all customers to use the Dolly Parton video narrations in their production, we understand that not all groups will be able to accomodate this technical element. With that in mind, the authors have provided the following alternatives.*

### ACT ONE

#### SCENE 1 (Alternate)

*The year is 1979. It's early in the morning and the whole world is getting ready for work. The house lights go to half and the familiar vamp from "9 to 5" begins to pound – Dah dah dah dah dah dum dum dum.*

*House lights out as we hear Dolly Parton's voice. (Note: this "voice-over" version of the Dolly narration is included on the same DVD as the video projections.)*

#### #1 – "9 to 5"

#### DOLLY (Voice-Over)

Well, hey there everybody! When I hear that sound it takes me back to a time before computers and cell phones. Back when apples and blackberries were somethin' I'd pick behind the barn. We're goin' back to 1979 when a gallon of gas ran you about 86 cents, shag rugs, pet rocks and disco were the hottest things around and it seemed like your whole life existed between the hours of 9 to 5. Back then there was no such thing as office assistants. We were just secretaries! And the boss wasn't interested in no women's movement. Unless of course it was happening under his desk!

#### GROUP 1

TUMBLE OUTTA BED

AND I STUMBLE TO THE KITCHEN (etc.)

*(The scene continues exactly as written, minus the subsequent Dolly narrations – i.e. the introductions to Violet, Doralee, and Judy.)\**

*\*Removal of the remaining Dolly narrations from the opening number will require a few small cuts in the music. Your music director should determine the most appropriate adjustments for your production – but the following cuts will work:*

**CUT** mm.47d–47j (allows for the remaining Violet & Josh dialogue)

**CUT** mm.65a–65d (but retain Doralee's vocal entrance from m.65d)

**CUT** mm.97a–97e (you may wish to move the ensemble vocals from mm.97a–97b to mm.98–99)

*The Original Broadway Cast recording also serves as an excellent guide for these cuts, as the Dolly narrations were not used in the original Broadway production.*



## ACT TWO

### SCENE 7 (Alternate)

*The following is an alternative approach to the “character’s outcomes,” currently written as Dolly narration. Scene 7 (and the “Finale”) should play as written until page 115.*

**(continuing from the top of page 115)**

**ALL**

NINE TO FIVE  
WHAT A WAY TO MAKE A LIVIN’  
THINGS ARE LESS UPTIGHT,  
IT’S LESS TAKIN’ AND MORE GIVIN’

WANT TO MOVE AHEAD  
AND NOW THAT I CAN DO IT  
BETTER GET MY REAR IN GEAR  
AND GET RIGHT TO IT.

*(ROZ steps out from the group.)*

**ROZ**

Roz kept on working well into the 90’s though she was unable to get over the loss of her beloved Mr. Hart. Things changed when she re-met an old acquaintance on a social networking site and realized she had found her soul mate.

*(MISSY HART joins ROZ in an embrace!)*

**HART**

Franklin Hart was abducted by an angry tribe of Amazonian warriors and never heard from again.

**ALL**

NINE TO FIVE, YOU CAN LOSE YOUR MIND, GET UP!

**JUDY**

Judy Bernly lived happily for the rest of her life as a strong, independent, single woman. She became a frequent guest on The View after writing her best selling memoir Life Without Dick.

**ALL**

NINE TO FIVE, GET UP AND WORK, GET UP!



**DORALEE**

Doralee moved on from Consolidated and followed her dream of becoming a country western singer. Dwayne had almost talked her into running for President, but she realized she was too late. Bigger boobs had already beaten her to the White House.

**ALL**

GET UP AND WORK,  
GET UP AND WORK,  
NINE TO FIVE!  
NINE TO FIVE!

**VIOLET**

Violet and Joe have been together for almost thirty years. Violet ran Consolidated until she came up with a little invention called — The Clapper.

*(Violet claps her hands and the lights go out. As the audience applauds the lights come back up.)*

**ALL**

NINE TO FIVE,  
HALLELUJAH HALLELUJAH *(etc.)*

*(The scene continues as written.)*



# M U S I C A L   N U M B E R S   ( V O C A L   B O O K )

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Full Company

# 9 TO 5

1

**Moderate 80's 4**

1 2 3x 2

2-3 4-5

**Vamp**

4 10 11

6-9

12 6 (to 19)

12-17

19 **GROUP 1:** 20

Tum-ble out - a bed and I stum-ble to the kit - chen.

21 **GROUP 2:** 22

Pour my - self a cup of am - bi - tion.

23 **BOTH GROUPS:** 24

Yawn and stretch and try to come to life.



**GROUP 3:**

25 *mf* Jump in the show'r and the blood starts pump - in'. 26

**ENS.:**

27 Out on the streets the tra-ffic starts jump-in for folks— like me— on the job from nine 28

29 *f* to— five.— Work - in' nine to— five— what a 30

31 way to make a liv - in'. Bare - ly 32 get - tin' by.— It's all

33 tak - in' and no giv - in'. They just 34 use— your mind and they

35 nev - er give you cred - it. It's e - nough to drive— you— 36

37 cra - zy if— you let— it.— (to 46) 46 Hoo hoo hoo— ooh woo— 47



47A

10



47A-47J

→ 48

***f* VIOLET:**

49



My two lives have got— me hop-pin'. Dawn 'til mid - night there's no stop-pin'.

50

51



Don't know which I'm moth - er - ing— the most.

52

53



Pack his lunch and kiss my son, 'n grab my purse and I— keep run - in'.

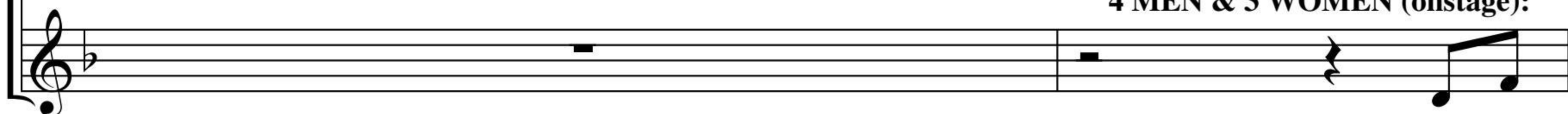
54

**(VIOLET:)**

55



Got so much on my plate I could choke.— Work-in'

**4 MEN & 3 WOMEN (onstage):**

Work-in'



56

57

nine to— five— for ser - vice and— de - vo - tion. You would

nine to— five.— You would

58

59

think— that I— would de-serve— a fat pro-mo - tion. Want to

think— that I.— Want to

60

61

move— a - head but the boss— won't seem to let— me I

move— a - head. I

62

63

swear some - times— that man is out— to get— me.—

Swear some - times— that man is out— to get— me.—



64 **WOMEN:** *mp* **MEN:** *mp*

Nine to — Fi - hi - hive. —

Nine to — five. —

65A **2** 65C **Vamp** 65D **DORALEE:** (to 66)

65A-65B They

66 67

let you dream just to watch 'em shat-ter. You're just a step on the boss man's lad-der, but

68 **(DORALEE:)** 69

you got dreams he'll ne - ver take a - way. —

**DWAYNE:**

You're in

70 71 **DORALEE:**

**(DWAYNE:)** the

— the same boat with a - lot of your friends. Wait-in' for the day your ship - 'll come in — the



72 73

tide's gon - na turn and it's all gon - na roll your way.

tide's gon - na turn and it's all gon - na roll your way.

74

**DORALEE:**  
**DWAYNE:**

**DWAYNE:**

Nine to five. as long as we're to - geth - er. You know

(WOMEN)

(MEN) Nine to fi - hive.

76

**DORALEE:**  
**DWAYNE:**

**DWAYNE: 77**

**DORALEE:**

You and I. will make it through what e - ver. They can't

You and I - hi.

78 79

**DORALEE:**  
**DWAYNE:**

keep us down. We'll just rise a - bove it. You hold

Ain't no way.



80 81

on - to me. We'll tell 'em where to shove it.

2

81A-81B

→ 82 ALL: 83

Nine to five you can lose your mind. Get up and work. Get up and work.

84 KATHY: *poco ad lib* 85

Nine to five. Nine to five you can lose your mind. Work - in' nine to fi -



86 87

hive. Lose your mind. Nine to— five— it's en - ough

Nine to five you can lose your mind. Nine to— five— it's en - ough

88 89

S/A:

— to drive you cra - zy. It's en-ough— to drive you cra - zy. It's en-ough

T/B: T:

to drive you cra - zy. It's e-nough to drive you cra -

cresc. poco a poco

90 91

S: cra - zy

ALL:

— to drive you A: It's e-nough. it's e-nough to drive you

zy. it's e-nough.

B: T:

It's e-nough. it's e-nough to drive you



92 93

Get up and work get up— and work nine to five. Nine to

Get up and work get up— and work nine to five. Nine to

**Slightly relaxed**

94 JUDY:

95

Dreams and plans are in the ma - king. Suc - cess is out there for the ta - king,

*sub. p*

fi - i - ive.

96 97 97A 97B

wish it was as sim - ple as it sounds. —

Ooh. Sim - ple as it sounds. — Ooh.

2 97E JUDY:

97C-97D I



→ 98 (JUDY:)

99

swear to you I'm gon - na do it, grit my teeth and I'll— get through it. It's

hard to see the up - side when you're down. Work-ing

102 **A tempo**  
**JUDY:**

nine to five \_\_\_\_\_ it be - came nec - es - sar - y when my

**ENS.:**

Nine to \_\_\_\_\_ five. \_\_\_\_\_

104

hus - band Dick left me for his sec - re - tar - y. Nev - er

(whisper)

Dick!

105

Nev - er



106  
 worked — be - fore, but some-how — I've got to make it 'til I  
 worked — be - fore. — 'Til I

108  
 learn the ropes I guess I'll just have to fake it. —  
 learn the ropes.

110  
 Get up and work get up — and work work - in'

**JUDY/  
DORALEE/  
VIOLET:**  
 111  
 Nine to — five. — So ma - ny of us do — it. But we  
 nine to — five. — But we



113 114

know — in - side — we're gon - na make it through it. There's a

*sub. p*

know — in - si - high - hide — Oh, there's a

115 *sub. p* 116

bright - er day and we'll keep look - in' t'ward it. And we'll

bright - er day look - in' t'ward - it and we'll

117 118

buy that dream soon as we can just a - fford it.

buy — that dream soon as we can just a - fford it.



119 **+2 GIRLS:** 120

Nine to five. work - in' nine to fi - ive

Nine to five you can lose your mind Get up and work get up and work

**BARI's:** Whoa oh oh oh

121 122

Nine to five. work in' nine to fi - ive

Nine to five you can lose your mind work - in' nine to fi -

Whoa oh oh oh

123 124

nine to five. work - in' nine to five. -

hive lose your mind Nine to five it's e-nough

Nine to five you can lose your mind Nine to five it's e-nough

**A:** *sub. p*

**B:** *sub. p*



**cresc. poco a poco**

125 **VIOLET:** 126

S: it's e-nough. I de-serve a fat pro-mo - tion

T: it's e-nough for

**DORALEE/JUDY:** 127 128

the tide's gon-na turn.

ALL: work - in'

folks like me

ALL: work - in'

129 130 131

nine to five. Nine to five!

nine to five. Nine to five!

1a

## INTO THE BULLPEN

*TACET*

#1a — Into the Bullpen



Violet, Judy,  
Ensemble

## AROUND HERE

2

**JUDY:** "I just hope I can do the job." [MUSIC]

**VIOLET:** "Relax, I've been at Consolidated for fifteen years. You'll get it. You've got the very best training you."

**JUDY:** "Who?"

**VIOLET:** "Me!"

**Bustling** ♩ = 166

**Vamp** (vocal last x)

1 **VIOLET:** 2 3

You got - ta know what to do — you got - ta do it in a hur-ry Got-ta

4 5 6 **+WOMEN:** **VIOLET:**

hust-le got - ta bust-le got - ta scoot you got - ta scurr - y 'cause we got no time to

7 8 **+WOMEN:** 9 **VIOLET:** 10 **+WOMEN:** **VIOLET:**

fool a - round a-round here. A - round here. You got-ta get it right on the first

11 12 13

try, — hon-ey. - 'cause each — mis-take means they're los-in' lots of mon-ey. And we

14 **+WOMEN:** **VIOLET:** 16 **+WOMEN:** 17 **VIOLET:**

got no time to waste a dime a-round here. Here's your



18 **(VIOLET:)** 19 20

add-ing ma-chine and the car-bon pap-er there's your in-ter-com there's the

21 22

phone and there's the stap-ler got your shred-der got your let-ters gon-na

23 24 **VIOLET/** **WOMEN:** 25 **VIOLET:** 26

type you got-ta write is that clear? Is that clear? Got your three-hole punch and at noon

27 28 29

— take lunch keep it run-ning keep it com-ing got-ta pump you got-ta hump cuz we

30 31 32 33 **VIOLET: "Follow me."** **VIOLET+ENS.:**

got no time to fool a-round a-round here You got-ta

**WOMEN:**

got no time You got-ta



34 35

know what to do you got - ta do it in a hur - ry got - ta

know what to do you got - ta do it in a hur - ry got - ta

36 37

hus - the got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

hus - the got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

38 39 40 41

got no time to fool a - round a - round here. a - round here Punch in

got no time to fool a - round a - round here. a - round here

42 43 44

— when you en - ter. Do ex - act - ly as you're told.

Punch out — when you leave. No ex -



45 46 47

No we don't play or make mis - takes a - round...

cu-ses please. No we don't play or make mis - takes a - round...

48 8 (to 57)

48-55

57 61 Vamp (out any bar) 62 (to 64)

57-60

64 72 Vamp

64-67

3 76 VIOLET: You got - ta

73-75



77 78 79

know who to trust bet-ter know in a hurr-y. No time— for such a thing as your

80 81

per-son-al wor-ries Got-ta grow you got-ta show got-ta

82 83 84 ENS:

keep it in tow— a-round here. VIOLET: "Let's-Recap..." A-round

A-round

85 JUDY: 86 87

Know who to trust and know it in a hurry. No time for an-y

ENS: here! A-round here!

here! A-round here!



88 (JUDY:) 89 VIOLET: 90

per-son - al wor - ries. No laugh-ing, no jokes, and mind the dress code.

A - round here! Is that

A - round here! Is that

91 92 93 **A FEW OFFICE WORKERS:** **OTHERS:** **OTHERS:**  
(Kathy, 1 Man) (Margaret, 1 Woman) (2 Women, 1 Man)

No chats! No snacks! No

clear? A - round here!

clear? A - round here!



94 **OTHERS:**  
(Kathy, Margaret, 3 Men) 96 **VIOLET:**

clut - ter on the desk! No breaks! It's

A - round here! Or per - son - al ef - fects

A - round here! Or per - son - al ef - fects

97 (VIOLET:) 98

all a - bout the job and get - ting it done\_ a - round

*mp*

8 8

Ooh

*mp*

8

Ooh



99 100

here

All a - bout the job and - get - ting it done! You got - ta

All a - bout the job and - get - ting it done! You got - ta

101 *f* 102

know what to do you got - ta do it in a hur - ry got - ta

know what to do you got - ta do it in a hur - ry got - ta

103 104

hus - tle got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we

hus - tle got - ta bus - tle got - ta scoot you got - ta scur - ry 'cause we



105 106 107

got no time to fool a - round a - round here. a - round

got no time to fool a - round a - round here. a - round

Detailed description: This block contains the musical notation for measures 105 through 107. It features a vocal line (treble clef) and a piano accompaniment line (treble clef with an 8-measure rest at the beginning). The key signature has three sharps (F#, C#, G#). The lyrics are: 'got no time to fool a - round a - round here. a - round'.

108 109 110

here Do what — you got - ta do no time — to dil - ly dal - ly no time

here Do what — you got - ta do no time — to dil - ly dal - ly no time

Detailed description: This block contains the musical notation for measures 108 through 110. It features a vocal line (treble clef) and a piano accompaniment line (treble clef with an 8-measure rest at the beginning). The key signature has three sharps (F#, C#, G#). The lyrics are: 'here Do what — you got - ta do no time — to dil - ly dal - ly no time'.

111 112

— to bend the rules cuz they're the ones who keep the tal - ly and we

— to bend the rules cuz they're the ones who keep the tal - ly and we

Detailed description: This block contains the musical notation for measures 111 through 112. It features a vocal line (treble clef) and a piano accompaniment line (treble clef with an 8-measure rest at the beginning). The key signature has three sharps (F#, C#, G#). The lyrics are: '— to bend the rules cuz they're the ones who keep the tal - ly and we'.



**ALTOS:**  
*sub. mp*

113 114 115 116

got no time to fool a - round a-round here \_\_\_\_\_ Got no

got no time to fool a - round a-round here not a - round here! —

time at all —

117 118 119 120

time at all \_\_\_\_\_ to fool a - round a-round

**BARITONES:** time at all —

time at all \_\_\_\_\_ to fool a - round a-round

121 122 123

**VIOLET:** **JUDY:** **VIOLET:**

here. \_\_\_\_\_ Get it? Got it! Good!

here \_\_\_\_\_

a - round here.



Ensemble

**BACK TO WORK!**

2a

**CUE:****VIOLET:** We don't like her.

1 2 **ENS:** 3 4

Do what— you got-ta do no time— to dil-ly dal-ly no time

5 6 **ALTOS:** *sub. mp*

— to bend the rules cuz they're the ones who keep the tal - ly Got no

7 8 **SOP:** time at all— 9 10

time at all— to fool a - round a - round

**BARITONES:** **TEN:** time at all—

time at all—

11 12 2

here.— 13-14

2

a-round here.

#2a — Back to Work!



Hart, Missy,  
Ensemble Men

# HERE FOR YOU

3

## Smarmy Honky Tonk ♩ = 124

1 **4 x** 2 (to 5)

**DORALEE:** "I'll get it."

*[HART gets to his feet to get a good view of DORALEE's cleavage]*

**HART:** "Sure you don't need a little help?"

**DORALEE:** "No, sir, I'm fine. Should we get started?"

**HART:** "To all regional managers, from Franklin Hart Jr. regarding tardiness. All employees who arrive at work more than five minutes late should be docked..."

## Vamp (vocal last x)

5 **HART:** 6 7 3 8

Oh, my sweet, dear Dor-a-lee You don't know what you— mean to me. I

9 10 11 12

just don't know what I would do— with - out you.

13 14 15 16

You're so ef-fic-cient and a-lert; The way you look, well, shit,— that don't hurt.

17 18 19 20 21

Please don't think I'm just a flirt. It's just I'm nuts a - bout you.



22  
 Here for you I'm here for you. I want you so, I tru-ly do. My

26  
 bo-dy is— your in-stru - ment, please play—— it. (to 41)

[HART plays air guitar solos]

41  
 2 3 52 HART:  
 41-42 → 49-51  
 It's

53  
 just that you stay on my mind, ev - 'ry min - ute all the time. I've

57  
 got to do it: make you mine— com - plete -

HART: "Bob, corral the boys. Double D is flying high."

59A 59B → 60  
 ly.

61  
 I'd give you ev - 'ry dime I've got. Why—— hon - ey you could be on top.—



65 66 67 67A

There's no way to say this all dis - creet - ly.

**DORALEE:** "I just don't see it, Mr. Hart."

**HART:** "Keep on lookin', honey. You've never failed me yet!"

67B 67C → 68

### Half-Time Honky Tonk/Gospel Feel

69 HART: 70 71

I'd like to take those doub - le D's Hold them oh so

GUYS:

Hoo those doub - le D's!

72 73 74

close to me. I could lose my - self in her for -

so close to me! Lose my - self for -



75 ev - er. Yeah. Will I get those

76 3

77

ev - er! Ooh

78 legs un - crossed? Of course I will 'cause I'm the boss,

79

80

He's the boss!

81 (HART:) I will win at an - y cost I'm cle - ver.

82

83

84

85 Oh! Here for you I'm here for you.

ad lib riff - - - - - 87

86

88

Oh Here for you He's here for



89 Oh I do en - joy — the view. — 90 Oh dear I — can see why you feel 91 you! 92 What a view - hoo!

93 shak - y. — 94 The ladd - er of — suc - cess — is steep. But 95 Shak - y — 96 Hoo — Suc - cess is steep!

97 not if you — hold on - to me. — Or 98 I'll hold on to you my sweet. Oh 99 Hold — on Hoo — 100

(HART:) 101 you just drive me — 102 cra - zy. 103 104 104A 104B (to 105)

**DORALEE:** "Were you sayin' somethin' to me?"  
**HART:** "Doralee, I can't help myself, I just gotta have you."



**DORALEE:** "Mr. Hart, I'm a married woman."  
**HART:** "And I'm a married man, that's what  
makes it so perfect." *[OUT]*

105 **Safety** 106 107 **MISSY:**  
Frank?

108 8 116 **Poco rit.** 117  
108-115



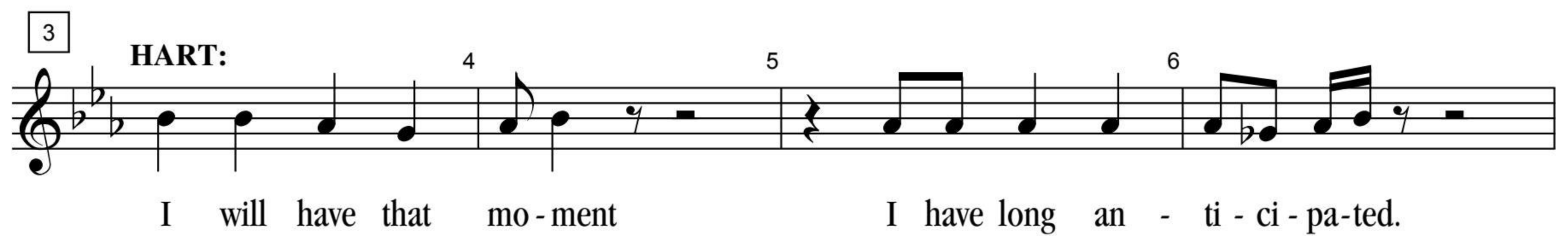
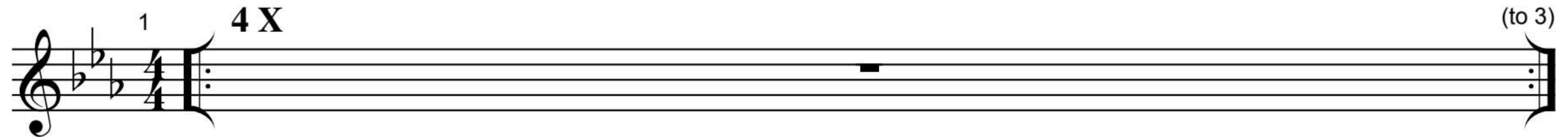
Hart

3a

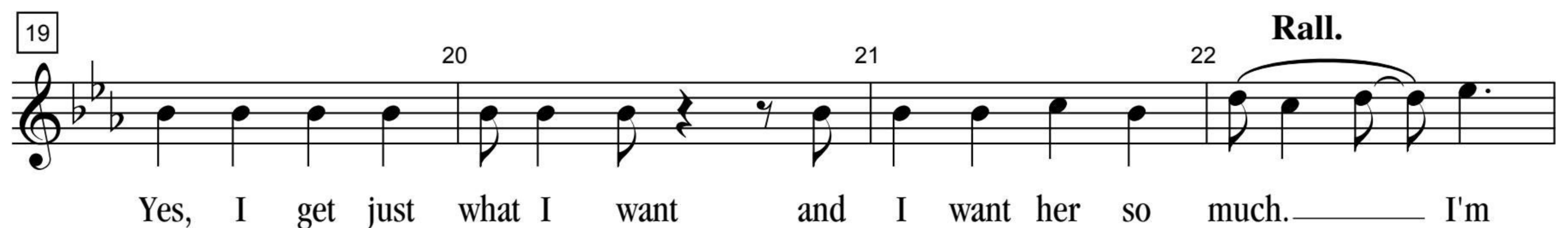
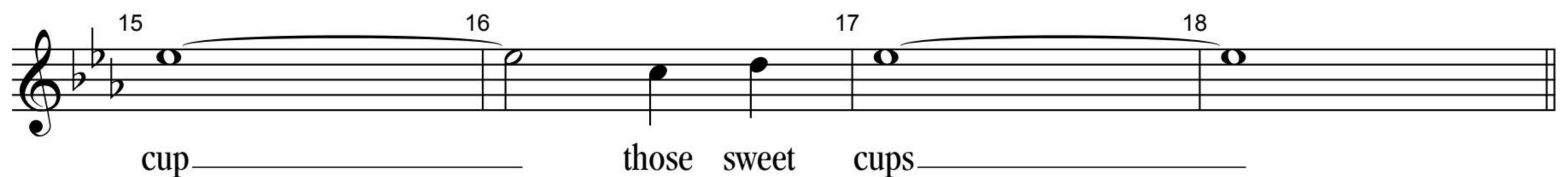
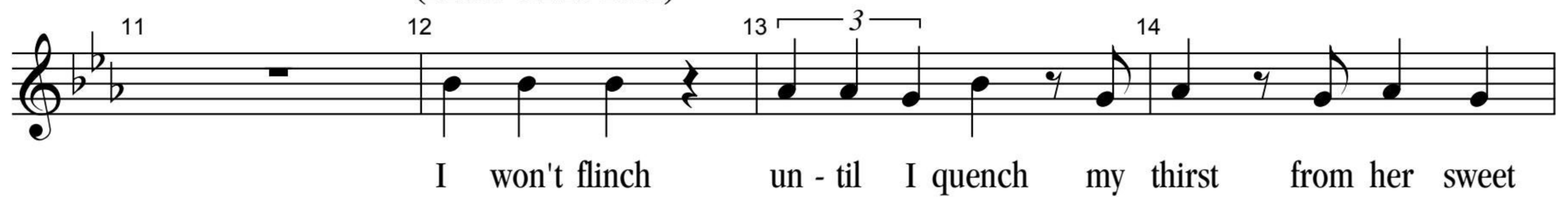
# HERE FOR YOU (Reprise)

**MISSY:** “I’m sorry I bothered you, Frank.”  
*[MISSY exits]*  
*(GO)*

**Moderato**



**(Half-time feel)**



#3a — Here For You (Reprise)



Colla Voce

Rit.

23

24

25

here

for her

I'm

here for her

and

I

will

not

give

26

A tempo

2

28

29

26-27

up.

Applause

Segue



3b

## INTO THE XEROX ROOM

*TACET*



Judy, Doralee, Violet,  
Ensemble

# I JUST MIGHT

4

**CUE:**

**VIOLET:** "Keep working on it." (GO)

**JUDY:** "You're so nice."  
(GO m.7)

**Gently** **rit.** **JUDY:**

What to do— and where to

**9** **A tempo** ♩ = 94

start? Things are fal - ling all— a-part. Try - ing hard to move a -

head, But keep los - ing ground in— stead. Still I have to take a

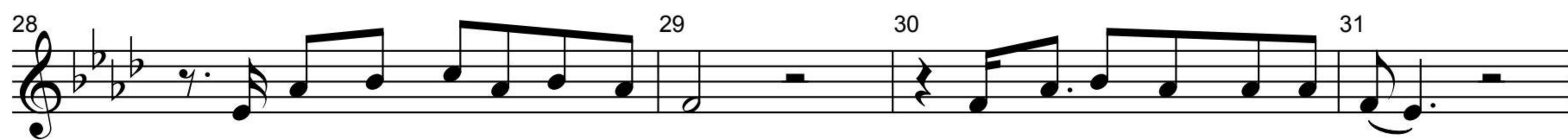
chance, Put ting fear and doubt a side.— Had no warn - ing in ad -

vance, Noth - ing left— to do but— try.— And I just might make it

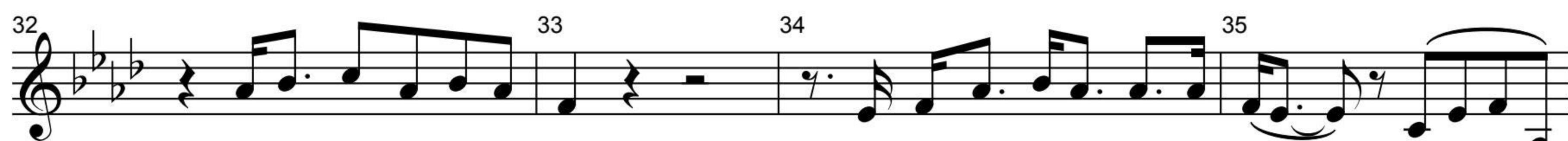
**25** **Gently Driving**

work. I just might make it af - ter all,—





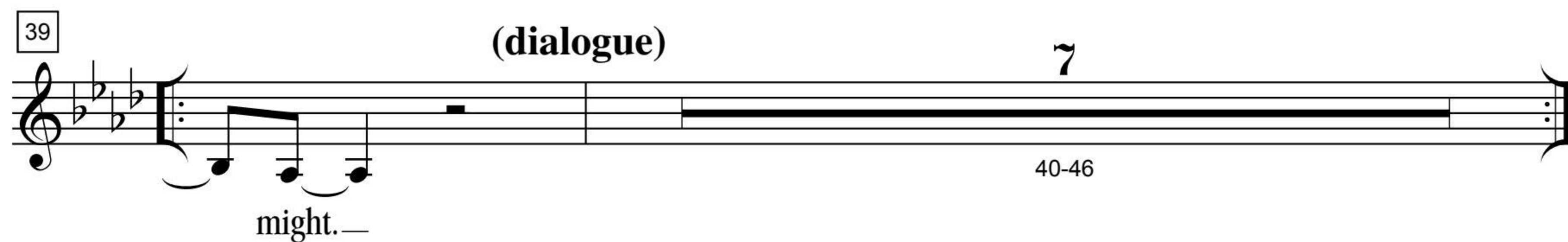
I just might rise a-bove the hurt,                      though I suf-fered quite a fall.—



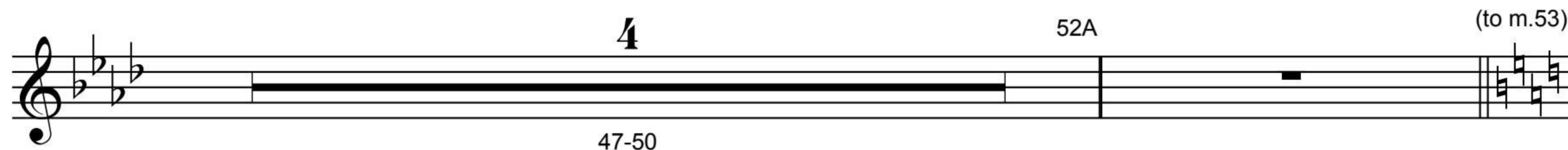
But I have to get a grip,                      and hold on to it like a vice,—      hmm,—



have to face the fal-len—chips.                      I just might make it,      I just



might.—



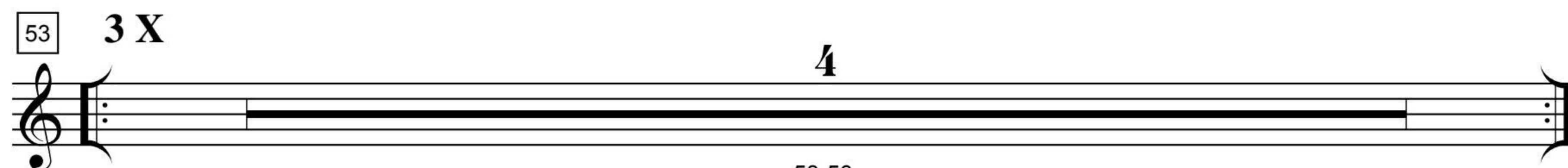
47-50

52A

(to m.53)



52B-52E



53

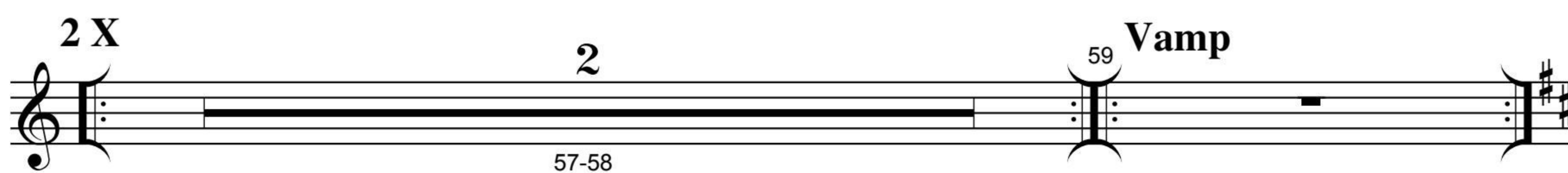
3 X

53-56

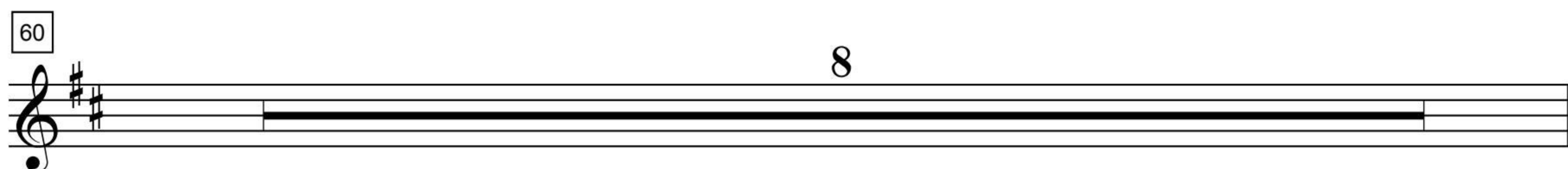


2 X 2 59 Vamp

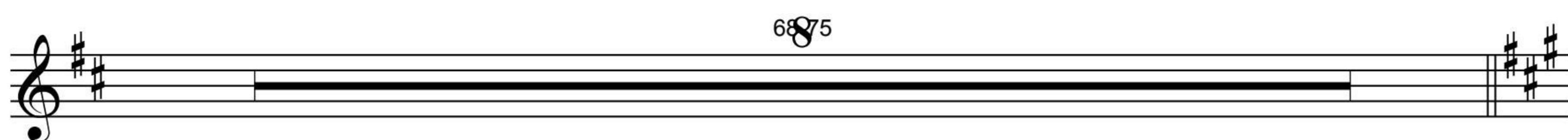
57-58



60 8



68 8 75



Vamp (jump out any time) 2 78 DORALEE:

76-77

You're the one that keeps me



79 80 81

strong, You're the shoul-der I lean on.

VIOLET:

Hard to swal - low pride.





82 (DORALEE:) 83 84

When I think I've had e-nough, I think of you and tough-en

85 86 87

up. Love's a wea-pon and a tool

VIOLET:

I know the truth in-side

88 89 90

And I am no-bod-y's fool. I'll just try to right what's

I'm no-bod-y's fool

91 92 93 94 DORALEE:

wrong, And just keep on keep-in' on. But I just might make it

And just keep on keep-in' on



95 **DORALEE:**

work\_\_\_\_\_ I just might make it af - ter all.\_\_\_\_\_

96 97

**JUDY:**

I just might\_\_\_\_\_ I just might make

**VIOLET:**

I just might\_\_\_\_\_ I just might make

**WOMEN:**

I just might\_\_\_\_\_ I just might make

**MEN:**

I just might\_\_\_\_\_ I just might make

98 99 100

hoo\_\_\_\_\_

— it - Just might rise a - bove the hurt,\_\_\_\_\_ though I — suf - fered quite

— it hoo\_\_\_\_\_

— it hoo\_\_\_\_\_

— it hoo\_\_\_\_\_



101 **DORALEE:** 102 103

though I suf - fer I might live to see the day

**JUDY:**

a fall. ooh

**VIOLET:**

though I suf - fer ooh

though I suf - fer ooh

though I suf - fer ooh

104 105 106

Al - right al - right

Al - right al - right Have to go on eith-er

I can say, "Hey, I'm al-right, I'm al-right I'm al - right!"

Al - right al - right

Al - right al - right



107 108 109 **molto rall.**

have to go on\_\_\_\_\_ rise a-bove it, I just might\_\_\_\_\_ be strong-er than I

way,\_\_\_\_\_ rise a-bove it, I just might\_\_\_\_\_ be strong-er than I

have to go on\_\_\_\_\_ rise a-bove it, I just might\_\_\_\_\_ be strong-er than I

have to go on\_\_\_\_\_ I just might.\_\_\_\_\_ be strong-er than I

have to go on\_\_\_\_\_ I just might.\_\_\_\_\_ be strong-er than I

110 **A tempo** 111 112

know.\_\_\_\_\_ Well, I might real-ly be sur - prised,\_\_\_\_\_

know\_\_\_\_\_ Well, I might real-ly be sur - prised\_\_\_\_\_

know\_\_\_\_\_ Well, I might real-ly be sur - prised\_\_\_\_\_

know.\_\_\_\_\_ sur - prised\_\_\_\_\_

know.\_\_\_\_\_ sur - prised\_\_\_\_\_



113 114 115

and be strong I just might make it,  
got-ta get on with my life. I just might make it, I  
and be strong I just might make it,  
and be strong  
and be strong

Altos I

116 117 118

just might make it  
just might  
Sop. just might make it  
just might  
I just might

#4 — *I Just Might*



**rall.** **Freely**

119 *mp* 120 *mp* 121

I just — might —

*mp* **JUDY:**

I just — might — I just might make it, I just

*mp*

I just — might —

*mp*

I just — might —

*mp*

I just — might —

**A tempo** **rall.**

122 123 **DORALEE:** 124 125

Just might make it. —

**(JUDY:)**

might. —

**VIOLET:**

Just might make it —



4a

**PUNCHIN' IN**

*TACET*



Doralee  
Ensemble Women

# BACKWOODS BARBIE

5

**Sweetly, colla voce (dictated)**

**DORALEE:**

1

2

3

Now, I've al-ways been mis - un - der - stood be - cause of how I\_\_\_\_\_

4

5

6

7

look. Don't judge me by\_\_\_\_\_ the cov-er 'cause I'm a real good

8

9

10

11

— book. So read in - to it what\_\_\_ you will, but see me as\_\_\_ I

13

13

14

15

am. — The way I look is just a coun - try — girl's i - dea of

JUDY: "Doralee, I'm new here. I'm just trying to go with the flow."  
DORALEE: "You know, you all sit around judging me and none of you know a thing about me."

16

**Country** ♩ = 152

17

18

**Vamp** (*vocal last x*)

glam.—

# I



19  
grew up poor and ragg-ed, just a sim-ple coun - try girl. I

23  
want-ed to— be pre-tty more than an-y-thing in the world.— Like

28  
Bar - bie or the mo - dels in the Fred-rick's cat - a - log.— From

32  
rags to wish-es in— my dreams. I could have it all.— I'm  
OFFSTAGE WOMEN:  
I'm

37  
just a back-woods Bar - bie, too much make-up too— much hair  
just a back-woods Bar - bie, hoo ooh ooh ooh

#5 — *Backwoods Barbie*



41 42 43 44

Don't be fooled by think-ing that— the goods are not all there.— Don't

Don't be fooled by think - in' that ooh—

45 46 47 48 49

let these false eye - lash - es lead you to be - lieve— That I'm as shal - low as

Ooh— Ahh— Ahh

50 51 52 53

— I look, 'cause I run true— and— deep. I'm

**OFFSTAGE WOMEN:**

I'm

54 55 56 57

just a back - woods Bar - bie in a push - up bra and heels.— I

just a back - woods Bar - bie, hoo ooh ooh ooh

#5 — *Backwoods Barbie*



58 might look ar - ti - fi - cial, 59 but where it counts I'm real. 60 Yes, 61

might look ar - ti - fi - cial, Hoo ooh ooh

62 I can see where I could be 63 mis - judged u - pon first 64 glance. 65 But

Ahh Ooh

66 e - ven back-woods Bar 67 - bies 68 de - serve a se - cond 69 chance. 70

71 **poco rit.**

71-74 75-78

79 **Sweetly, colla voce (dictated)**

80 All dolled up and hop - in' 81 for a chance to prove my worth. 82 'Cause



83 84 85

ev - en Back - woods Bar - bies get their feel - ings

Detailed description: This block contains the musical notation for measures 83, 84, and 85. The key signature is three sharps (F#, C#, G#). Measure 83 starts with a treble clef and a key signature change to three sharps, followed by a dotted quarter note on E5. Measure 84 contains an eighth note on D5, a quarter note on C#5, and a quarter note on B4, all beamed together. Measure 85 contains a quarter rest, a quarter note on G4, an eighth note on F#4, and a dotted quarter note on E4. The lyrics are: "ev - en Back - woods Bar - bies get their feel - ings".

86 87 88 89

**A tempo** **rall.**

hurt.

**OFFSTAGE WOMEN:**

Hoo hoo.

Detailed description: This block contains the musical notation for measures 86, 87, 88, and 89. Measure 86 starts with a treble clef and a key signature change to three sharps, followed by a whole note on E5. Measure 87 contains a whole rest. Measure 88 contains a whole rest. Measure 89 contains a whole note on E5. The lyrics are: "hurt." and "Hoo hoo.". Above the staff, the tempo markings "A tempo" and "rall." are present. Below the staff, the text "OFFSTAGE WOMEN:" is written. The lyrics "Hoo" and "hoo." are written below the staff.



5a

## ENRIGHT'S THE MAN

*TACET*



Roz, Ensemble

# HEART TO HART

6

**ROZ:** “Oh, Mr. Hart.  
If only you knew.” *[MUSIC]*

**5 Sweetly**

7 **Colla voce**

haps I don't look like some red hot ma - ma but be - lieve me that's just what I

am. In - side there's a fire mixed with pass - ion and dram - a

13C 13D 13E

tell you the truth dear Hart, you won't be quite the same. — And if



**Molto rall.** *f* *p*

tee you'll be scream - ing my name. \_\_\_\_\_ Heart to Hart,

**Slow and Bluesy** ♩ = 51

eye to eye, lip to lip, hip to thigh, tit to toe — and I'll know what to do. I'll

**accel. poco a poco**

put on some mu-sic, take off my clothes let down my hair and I'll put on a show. And I'll

**A tempo** ♩ = 57

o-pen some wine and I'll close all the doors cu-pids dart through my heart says I'm yours.

**Sweetly**

I'll use my love as my mag-ic wand on the wo-men who clut-ter your world and I'll

zap them a-side 'cause I tru-ly de-spise how they treat you, but I am your girl. They just

don't un - der-stand what a won - der-ful man I've come to know you to be. And



28

I have a feel - ing that deep down in - side you might

**ENSEMBLE:**  
(optional)

Hoo

29

just feel the same a - bout me. Heart to Hart,

**ENS:**

Hoo Ahh Heart to Hart

30

here we are— You can tell— by the stars— In my eyes,

to heart

31

— I'm in sheer par - a - dise. I'm in love—

Hart to Heart I'm in love—



32

I'm in heat, I'm not be - ing dis - creet. No it's

hoo yeah

33

not la - dy - like but I won't miss a beat 'Til you're

No I won't

34

un - der my spell and sur - ren - der to me Heart to

Hoo woot

35

36

Hart you are my de - stin - y. Heart to

you are my dest - i - ny!



37

Heart\_\_\_\_\_

*mp* *f*

Heart to Hart\_\_\_\_\_ you're my dest - i - ny!

*mp* *f*

Heart to Hart you're my dest - i - ny!

38

do do do do n do do do oh yeah

*mp* *f*

Heart to Hart\_\_\_\_\_ you're the - one for me -

*mp* *f*

Heart to Hart you're the one for me -

39 40

"And let me tell you something else!"

I'll be there! I will al - ways be your girl

*mp* *f*

heel!\_\_\_\_\_ Heart to Hart Al - ways your -

*mp* *f*

heel!\_\_\_\_\_ Heart to Hart Al - ways your -



41

You know I'll al - ways care!

42

Hoo Heart to Hart

girl Al - ways care. Heart to Hart

girl Al - ways care. Heart to Hart

43

you and I Just like I fan - ta - size like the

to heart

to heart

44

lov - ers in books and on screen. You're

Hart to Heart

Hart to Heart

#6 — Heart to Hart



45

my hand - some prince come to sweep me a - way And

Hoo Sweep me a -

Hoo Sweep me a -

**Molto rit.**

46

in - to the sun - set to love me al - ways And You're -

way. Love me al - ways!

way. Love me al - ways!

**ROZ: "Mr.Hart!"**

47

48 **Freely**

49

my Ro - me - o and I'm your Ju - li - et come hith - er to my wait - ing breast Here I am,

50

— lay me down, and let's go a few rounds you and me — hap - pi - ly my prince. Heart to

51



**A tempo**

52 Hart, n'er to part... the end. 53

Heart to Hart. Heart to Hart.

Heart to Hart.

**Rall.**

**ROZ:***[Whispered]*  
I love you. 55 *[ROZ turns off the lights]*

Do - doot. Do - doot. Hoot Hoot Hoo.

Do - doot. Do - doot. Hoot Hoot Hoo.



6a

## VIOLET'S PISSED

*TACET*

6b

## MAUI WOWIE

*TACET*



Judy, Hart,  
Ensemble

# DANCE OF DEATH

7

(Swing) C Easy blues (Swing 8ths) Straight 8th's

2 7

A-B

**Sultry Swing** **JUDY:** (to 6) 6 **HART:** **JUDY:**

Hel - lo Big Boy! Do I know you? I

7 3 8

hard - ly think you would. I'm just your un - known off - ice drone. Un -

**ALL:** (whispered) **HART:**

9 10

noticed, but quite good. Wow! God, you're sex - y! I must say! Oh

**JUDY:**

11 3 12 3 13

I - 'da no - ticed you. I bet you're quite a dan - cer. I've got one leg up on you.



14 **1st Dance Break** 15 **JUDY:** (to 18) 18

I fan-ta - size a - bout you, and

19 3 **HART:** **JUDY:** 20

be - 'in here like this. You do? Oh yes I've al - ways longed to be the

**Poco meno mosso**

21 3 **HART:** 22 (Straight 8th's) 3

last one that you kissed. Who knew? Hold you close whis-per in your ear.

23 3 **HART:** **JUDY:** 24 **Rit.**

Dance with you 'gainst my breast. Well, lets! Yes, let's live out this fan - ta - sy. The

25 **Poco rit. (dictated)** 26 (KISS) → 52 **Frantic Minuet (straight 8ths)** 53

kiss, the dance, of death. Come on, sweet-heart, and dance with me, I'll

54 55 56 57

show you how it goes. We'll dance real fast I'll kick your ass, for

58 59 → 62 **Swing 8ths** 63

ev - 'ry - one that you pro - voked! I'll

**#7 - Dance of Death**



**Straight 8th's**

64 spin you 'round. I'll throw you down, and I'll pounce up - on your heart. We'll

**Molto rit.**

68 dance a bit. Then end like this: stil - let - to in your pri - vate parts!

**Sultry Swing**

72 73 74 75 76

→ 81 82 83 84 **Rit.**

**Slower** **Allegro**

**JUDY: "By the way, the name's Judy."**

85 86 87 88 89 (to 92)

[BANG] [BANG] [BANG]

**Straight 8th's** **Rit.** **March funebre**

92 93 94

**Rit.**

95 96 97



Doralee, Dwayne,  
Ensemble

COWGIRL'S REVENGE

8

**DORALEE:** "Know what I'd like to do? Turn  
the tables on Hart. Make him work for me for a  
change. Show him a little Western justice!" *[MUSIC]*

**Moderato** **rit.** **B** **DORALEE:** (to 17)

Well,

**Very free, quasi spoken** **Big and quick**

I'm a Tex - as cow - girl, where's my hat and rope?

**Freely** **accel.**

Just like Ann - ie Oak - ley in a Wild West ro - de - o. This

**Up-Tempo Country** ( $\text{♩} = 130$ )

cow - girl's gon - na take re - venge, I aim to make him pay for

ev - 'ry ug - ly deed and ev - 'ry vul - gar move he made.

34-35



**36** **A tempo (dialogue)**

8

36-43

**11** **Vamp (out any beat)**

→ 59

44-54

**60** **DORALEE:** **61** **62** **63** (to 65A)

Get on back here, and let me feel those pecs!

**65A** **15** **65P** **DORALEE:** (to 97)

65A-65O

Yipp - y -

**97** **98** **99** **100** **DWAYNE (as ANNOUNCER):**

yi - ki - oh, with my las - so I'm gon - na rope you down. La -



101 (DWAYNE:) 102 103 104 DORALEE:

dies and gen - tle men, she's got him down, he's down, he's on the ground! Yip-py -

ENSEMBLE:

Yip - py -

Yip-py -

105 DWAYNE (as ANNOUNCER): 106 107 108

yi - ki - eye gon-na tie - you tight and wrap it 'round and 'round. She's

yi - ki - eye! 'round and 'round!

yi - ki - eye! 'round and 'round!

109 (DWAYNE:) 110 111 112

tied him down he can't get up, she's real - ly got him bound!



**HART:** "Is it because I'm  
egotistical, lying, hypo  
**DORALEE:** "Darn tootin'"

113 (SFX) 114 115 116 117

\*Whip\* \*Horse\*

[SHE sets HART on fire.]

118 → 122C DORALEE: 122D 122E 122F

Yo-del-ee-del - oh - hoo

Ooh Yo-del-ee-del-oh-del-ee-del ooh

Ooh Yo-del-ee-del-oh-del-ee-del ooh

122G

4

122K 122L 122M 122N

Time for you to fry! [BRAND!] [BRAND!]



122O 122Q 122R (to 141)

[BRAND!] It's It's It's

141 142 143

ev - 'ry cow - girl ev - 'ry - where that I'm here to a -  
 ev - 'ry cow - girl hoo - ooh  
 ev - 'ry cow - girl hoo - ooh

144 145 146 147

venge. So sim-mer on that for a-while, it's called cow - girls re -  
 wooh It's called cow - girl's re -  
 wooh It's called cow - girl's re -

## #8 - Cowgirl's Revenge



148 149 150 151

venge. \_\_\_\_\_

venge. \_\_\_\_\_

venge. \_\_\_\_\_

151A 2 151D

2 2 2

151B-151C



Violet, Hart,  
Ensemble

POTION NOTION

9

VIOLET: "Glad you asked. Picture a fairy tale." [MUSIC]

VIOLET: "With lots of cute little animals and secret  
potions and I'd be a be-YOO-tiful princess." [GO ON]

→ 3 4 5 6 **Moderato**

7 **VIOLET:** 8

In the mag - ic king - dom we re - spect each oth - er's rights. We're

**WOODLAND CARTOON ANIMAL VOICES:**

That's right!

9 10

not al - lowed to steal the mag - ic from an - oth - er's life. I'm

That's not right! -

11 (VIOLET:) 12

not a vi - cious per - son, I just don't want him here. So I'll



13 (VIOLET:) 14

make a mag - ic mix - ture and make him dis - ap - pear.

ANIMAL VOICES:

Oh yeah!

15 ALL: 16 VIOLET: 17

Li li li li, Li li dee dee Got a no - tion for a po - tion, just

18 18A

leave it to me. —

2 18B-18C → 19 20 VIOLET:

A

21 22

lit - tle bit of this, a bit of some - thing else, a

DISNEY CHOIR I:

Ooh Aah

Ooh Aah

#9 — *Potion Notion*



23 24

se - cret lit - tle po - tion I'll con - jure up my - self. I'm

Ooh ahh

Ooh ahh

25 26

hop - ing that this po - tion just might neu - tral - ize

ha ha ha ha ha Lah - ha - ha - hize!

Ha ha ha ha ha ha ha ha ha ha

27 (VIOLET:) 28

all the bad and e - vil things he seems to hold in - side.

3 32 VIOLET: (to 35)

29-31 It



35

mix - es well with man - y things,      cof - fee is the best.      So I'll

**DISNEY CHOIR II:**

Hoo\_\_\_\_\_ Hoo\_\_\_\_\_ Woo\_\_\_\_\_

Hoo\_\_\_\_\_ Hoo\_\_\_\_\_ Woo\_\_\_\_\_

37

mix him up a lit - tle batch and bring it to his desk.      Come

mix him up      and\_\_\_\_\_ bring it      Aw!

mix him up      and\_\_\_\_\_ bring it      Aw!

38

39

on, let off a lit - tle steam, it's good to clear the head.      It

ha ha ha ha ha!      Clear head!

Ha\_\_\_\_\_ ha ha\_\_\_\_\_ ha ha!\_\_\_\_\_      Clear head!

40



41 42 43

real - ly does work won - ders, it's mag - ic like I said.

**Rall.** **HART:** "I think you put something in here." **Poco rubato** **HART:** "I think you poisoned my coffee."

44 45 46 47

Uh - huh — ah ah ah - Uh -

**Poco rit.**

48 49 50

huh — Ha ha ha ha ha ha ha ha ha. *8vb* —

**DISNEY CHOIR III:**

Ah — Ha ha ha ha ha ha ha ha

**TENORS:**

Ha — ha ha ha ha ha ha

**HART:** "Is it because I'm a sexist -"

**VIOLET:** "Egotistical -"

**HART:** "Lying -"

**VIOLET:** "Hypocritical -"

**HART:** "Bigot?"

**VIOLET:** "Uh-huh. Time to say bye-bye!"

**A tempo** **HART:** **Allegro** **2**

51 52 53 54-55

Ugh Ack Augh!



Ensemble

# JOY TO THE GIRLS

10

**Allegro** **Molto rall.**

**4**

1-4

**Majestic**

**5** **ENSEMBLE:**

Joy to the girls! They're free at last! They're free, they're free at



Musical score for measures 16-19. The key signature has two sharps (F# and C#). The melody in the upper staff is: 16 (F#4, quarter), 17 (A4, quarter), 18 (B4, quarter), 19 (B4, half). The lyrics are: free, they're free at last! The lower staff accompaniment consists of chords: 16 (F#4, A4), 17 (A4, C#5), 18 (B4, D5), 19 (B4, D5). The lyrics are: free, they're Free at last. Free at last!

Musical score for measures 20-24. The key signature has two sharps (F# and C#). The melody in the upper staff is: 20 (F#4, quarter), 21 (A4, quarter), 22 (B4, quarter), 23 (B4, half), 24 (B4, half). The lyrics are: Ah, ah... aah. The lower staff accompaniment consists of chords: 20 (F#4, A4), 21 (A4, C#5), 22 (B4, D5), 23 (B4, D5), 24 (B4, D5). The lyrics are: Ah, ah... aah. **Rall.** **Slower** **HART:** "Violet! Coffee!"



10a

**OH MY GOD!**

*TACET*

10b

**OUT OF THE BATHROOM**

*TACET*

10c

**TO THE HOSPITAL**

*TACET*

11

**I KILLED THE BOSS**

*TACET*

11a

**THE SEARCH FOR THE COFFEE CUP**

*TACET*

*#10a, #10b, #10c, #11 & #11c — Tacets*



Violet, Doralee, Judy,  
Ensemble

# SHINE LIKE THE SUN

12

**HART:** “Now hang on there girls,  
uh, ladies, you're ladies...  
I don't deserve to be treated like this.”

**VIOLET:** 1 **Quickly, colla voce**

They say we al - ways get what we de - serve. Whe - ther

good bad or in - diff - 'rent. That's what I've al - ways heard. No

good deed goes un - pun - ished but the bad deeds you have done. Stretched

out I'm sure that they would reach from here to king - dom come. We

**VIOLET:**

9 **Moderato, in tempo**

think it's time you get what you de - serve. You've got

**ALL 3:**

no true com - pass - ion but you've reall - y got some nerve. And



13 (ALL 3:) JUDY: 14 DORALEE:

you've hurt ev - 'ry one of us in diff-'rent kinds of ways. What

15 ALL 3: 16 Rit. 16A A tempo

goes a-round comes a - round and each dog has its day.

**HART:** "Let me go!  
THAT'S AN ORDER!!!"  
**VIOLET:** "We're not taking  
orders from you anymore."  
**JUDY:** "The tables are turning."  
**DORALEE:** "Memo to Franklin Hart:  
I am a real human being! Don't you get it?"

Thunder Road-esque 17 4 X 18

19 DORALEE: 20 21

Un - der this hair is a brain, not that you'd ev - er care.

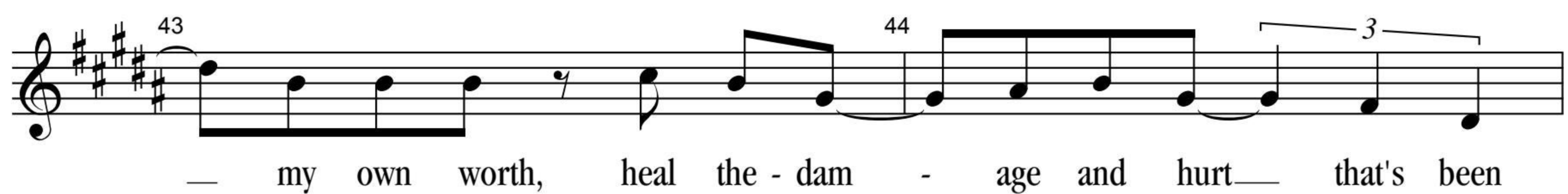
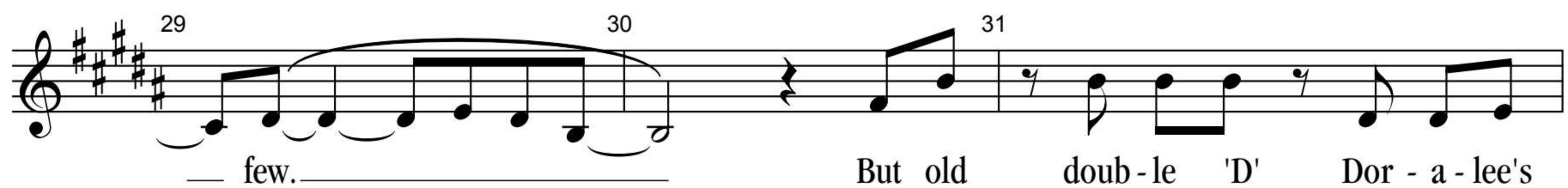
22 23 24 25

And you on - ly see tits but get this: there's a heart un - der there.

26 27 28

A heart that you've bro - ken and ripped out more times than a





## #12 — Shine Like the Sun



48 3 3 49 2 50-51

I'm gon - na Shine Like The Sun.

52 JUDY: 53 54

I've had e - nough hurt in my life and you've been add - ing to

55 56 57

it. But I'm in con - trol now and just

58 59 60

— like be - fore I'll get through it. You've hurt

61 62 63

— and em - barr - assed me, pro - ven you don't give a damn

64 65 66 3 3

And I'm tired of men like you who make me feel less than I



67 (JUDY:) 68

am. I'm gon - na

ENSEMBLE:  
I'm gon - na

69 70

Shine Like The Sun when these clouds roll a - way from my

Shine Like The Sun

71 (JUDY:) 72 73

door. When it's all said and done I won't be

DORALEE/VIOLET:  
Shine Like The Sun. Shi - high - hine

Shine Like The Sun Shi - high - hine When it's all said and done



74 75 76

— at your mer - cy no more. I'm tak -

Shine Like The Sun, we're gon - na Shine Like The Sun.

Shine Like The Sun we're gon - na Shine Like The Sun I'm tak -

77 (JUDY:) 78 79

ing what's mine I'll be fine I am sec - ond to none.

(ENS:) ing what's mine hoo woo

DORALEE/VIOLET: JUDY/  
DORALEE/  
VIOLET:

80 81

sec - ond to none. And when the los - ing's all done, —

sec - ond to none. And when the los - ing's all done, —



**ALL 3:**

82 3 3 83 84 85

I'm gon - na Shine Like The Sun. shine

I'm gon - na Shine Shine like the sun shine

86 87 88 **VIOLET:**

I've been down

like the sun

89 90 91

on my luck, I've been sha - dowed with trou - ble and sor - row

**JUDY/DORALEE/**  
**OFF-STAGE VOX:** hoo ooh sor - row

92 93 94 3 3

But I'm not giv - in' up 'cause I know there is al - ways to -

hoo ooh to -



95 96 97

mor - row. There are no guar - an - tees, life is al - mor - row

98 99 100 101

ways a hit or a miss. But I tru - ly be - lieve I won't al - Or a miss. tru - ly be - lieve

102 103 104

**JUDY/DORALEE:**  
**VIOLET:**

ways be feel in' like this. I'm gon - na (ENS:) I'm gon - na

105 106 107

unis.

Shine Like The Sun when these clouds roll a - way from my door. Shine Like The Sun Shi -

#12 — *Shine Like the Sun*



108 *div.* 109 *unis.* 110

I won't crawl — I can run I won't be — at your mer - cy no

high hine I won't crawl — I can run — Hoo

111 (ALL 3): 112 **JUDY/DORALEE** **VIOLET:** 113 *unis.*

— more. — We'll be sing - ing it loud. Be so proud

Shi - hi - ine We'll be sing - ing it loud.

114 3 3 115 116 117

— that we fin - al - ly won. — And when the los - ings all done

Fin - al - ly won. - Los - ings all done.

**JUDY/DORALEE**  
**VIOLET:**

118 3 119 *cresc. poco a poco* 120

we're gon - na Shine **DORALEE:** "Ready?" **VIOLET:** "Ready."

*sub. p* HART: "You're all gonna be sorry!"

we're gon - na Shine Shine — Shine. — Shine like — the



**JUDY:** Shine Shine like the sun. When the cry -

**DORALEE/ JUDY:** Shine Shine like the sun.

**VIOLET:** Shine Shine like the sun.

Shine. Shine. Shine like the sun.

124 in's all done when the ly in's all done when the try in's all done there'll be no -

127 thing but sun. When it's all said and done. 128 we're gon - na shine 129 3



130 **cresc. poco a poco** 131 **DORALEE:** 132

Shine like the sun

JUDY: Shine Shine

VIOLET: Shine Shine

ALL: Shine Shine like the sun Shine

**HART:** "Damn you all.  
You'll pay for this!"

**Dictated**

133 134 135

Shine like the

Shine like the

Shine like the

Shine like the



136 137 138

Sun! \_\_\_\_\_

Sun! \_\_\_\_\_

Sun! \_\_\_\_\_

Sun! \_\_\_\_\_



13

ENTR'ACTE

*TACET*



Violet, Joe,  
Ensemble Men

# ONE OF THE BOYS

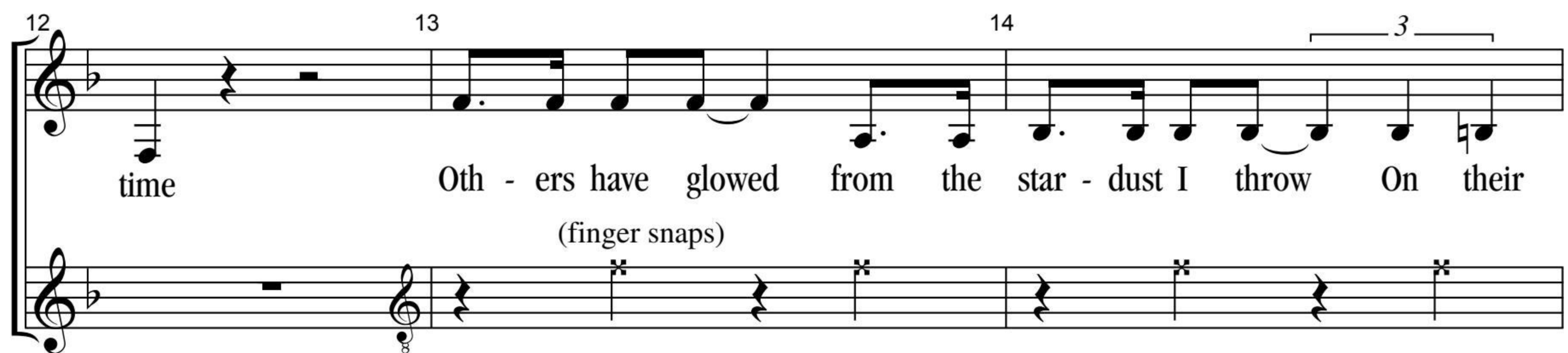
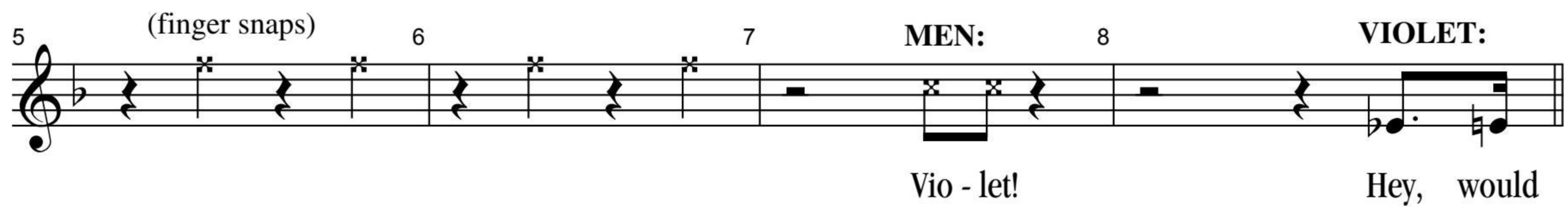
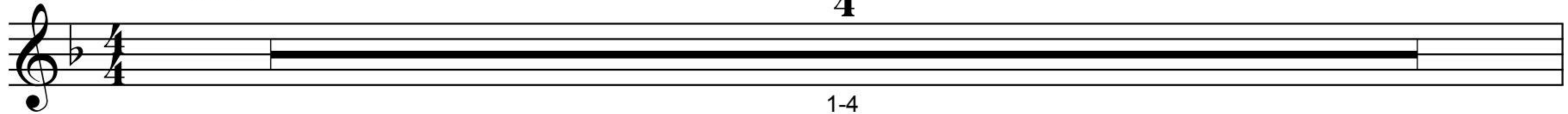
14

**DORALEE:** “C'mon, Violet, dream big.  
Anything is possible” *[MUSIC]*

**VIOLET:** "A female CEO. That would be something, wouldn't it!  
Man, I want it so much I can taste it."

**Cool 4**

**4**





15 3 16 17

path nev-er think - ing I'd shine Like some Holl - y - wood Queen I've ar -

MEN:

Ooh

18 19 3 20

rived on the scene a sen - sa tion the toast of the town I'm

Yeah!

Oh she's fa - bu - lous

21 3 22 3 23 3 3

wall - ow - ing in it, - I love ev - 'ry min-ute so up I may nev - er come

Ooh Ah

24 **Hollywood 4 (even 8ths)** 25 25A 25B (to 26)

down!

Ooh Ooh



26 27 28 29

The most

Wah! Ahh

30 31 32 33

Beau-ti-ful! Glam-or-ous! Brill-iant and am-or-ous fe-

Beau-ti-ful! Glam-or-ous! Brill-iant! Am-or-ous!

34 35 36 37

male C E O in the world\_\_\_\_\_ My

Ah\_\_\_\_\_ the whole wide world WOW!

38 39 40 41

ship fin - 'lly came in and now it's smooth sail - ing I'm

Ooh\_\_\_\_\_ Ah\_\_\_\_\_



42 43 44 **Lift** 45

ev - 'ry one's new pin - up girl

MEN: Ah

46 **Medium Swing (faster)** 49 **VIOLET:**

Ah

47-48

Re -

50 **(VIOLET:)** 51 52 53

spect - ed and high class I don't have to kiss ass for the

54 55 56 57

first time since I've been em - ployed It's

58 59 60

my time to shine, and I'm feel - ing



61 62 63

fine this old gal's— now one of— the

One of— the

64 **Cheesy Latin**

6 71

boys

6 (MEN)

boys 65-70 Vio-let!

3 75 **MEN:**

72-74 The— most

76 3 77 3 78 3 79 3

beau - ti - ful, glam - or - ous, bril - liant and am - 'rous fe -

(MEN:) 80 81 82 83 **VIOLET: "Roz, coffee!"** **VIOLET:**

male C. E. O. in— the world! It's



84

land - ed in my lap I don't have to take crap for the

(MEN)

Ooh

take crap!

85 86 87

88 (VIOLET:)

first time since I - was a girl

89 90 91

92

6

98 BOYS:

99

Vio - let's one of the boys! Huh!

92-97

8

100-107

108

4

4

108-111 112-115

## #14 - One of the Boys



116

117 118 119

One of the boys! One of the boys!

Vio - let's! Vio - let's!

(MEN:)

120 121 122 123

Yeah she's one of the Wow she's one of the

**Maestoso**

124 125 126 **VIOLET:** 3

Oh I'll

Now she is one of the boys

127 **Sock'em Swing** 128 129 3 3

raz - zle and daz - zle wear you to a fraz - zle com - pet - ing is my great - est



**Rall.**

130 joy I'll take

**JOE:**

Go get 'em girl!

132 **Freely**

133 134

this job and love it I'm a wom-an and proud of it— this

**MEN:**

Ooh—

**Hot Swing again (in 2)**

135 **(VIOLET:)** 136 137

old— gal is one of the

138 139 140 141

boys— this

**f**

Beau - ti - ful, glam - 'rous, bril - liant— and am - 'rous



142 143 144 145

old gal is One Of The Boys! —

One Of The... she's one of the...

146 147 148

She is one of the... yeah she's

149 150 151

One of the boys! —

one of the... Vio - let's one of the boys! —

**Applause  
segue**



14a

## ONE OF THE BOYS PLAYOFF

*TACET*



Roz

# 5 TO 9

15

**JUDY:** "Better get going Roz,  
it's already five o'clock." [MUSIC]

**Gentle,  
soft pop-ballad Rit.**

1 2 3 ROZ: 4

5 to 9, I hate those lone ly ho - urs. All that

5 6 7

time— a way— from him and all— that pow - er. I just love— con-trol, I'll

8 9 10

miss him with a pass - ion and all I can do for him with-out him ask - in'.—

11 12 13 14 (whispered)

En Fran-cais. I'll be think-in' of you. En Fran-cais. I will al-ways love you.

15 16 17

Au re-voir. I'm off to learn this lan - guage. Mon a - mour

18 19 20

Je t'a - dore, Cinq a neuf.



Doralee, Violet, Judy,  
Maria, Ensemble Women

CHANGE IT

16

À la "9 to 5" ♩ = 104

8 **Bright Optimistic 4** ♩ = 112

→ 16

(to 25)

25 **DORALEE:** 26 **+VIOLET/JUDY:**

Some - thin' got you down? Got - cha chained and bound? Well—

**KATHY:** "I hate change." 28 **DORALEE:**

— break it. If you've built a wall And you



MARGARET: "I want what she's drinking."

30 **+VIOLET/JUDY:** 31 32

know it needs to fall, well, — shake it.

33 **DORALEE:** 34

Some-thin' that — you know is dam - min' up — the flow.

35 36 37

Tear the damn dam — down. Let me ex - plain — it. If

38 39

you don't take the reins it's gon - na stay the same.

40 **+VIOLET/JUDY:** 41

Noth-in's gon - na change if you don't — change — it. —

42 4 2

42-45 46-47

8 471 (to 48)

47A-47H



48

**JUDY:**

Some-thin' on your mind is nag-gin' all— the time. Well— fix it.

**ALL** (*ad lib*):

"Maria! Welcome Back!"

Some-thin' in your life— is-n't sit - ting right. then

**MARIA:** "What's going on here?"**KATHY:** "We're getting an attitude adjustment!"

— nix it.

56

**DORALEE:**

57

58

If you've lost your place. Some-thin' in— your face all the do - dah day and

Hoo— *cresc.*

Hoo— *cresc.*



59 60 61 +VIOLET:

you can't name it. That feel-in' in— your gut that's

That feel-in' in— your gut that's

That feel-in' in— your gut that's

62 +JUDY: 63 64

got you in— a rut. You're made of bet - ter stuff and you can—change it.—

got you in— a rut

got you in— a rut

65 DORALEE/VIOLET/JUDY: 66

Change it, you don't want your lit - tle light to nev - er shine.—

MARIA: (*poco ad. lib*)

Change it! This— lit - tle light of mine.

Change it! Hoo



67 68 69

Change it. Turn it up— on bright and get your— goals in line.——

let it shine!

Change it! let it shine!

Detailed description: This block contains the musical notation for measures 67 through 69. It features three staves. The top staff has a treble clef and a key signature of one flat (B-flat). Measure 67 contains the lyrics 'Change it. Turn it up— on bright and'. Measure 68 contains 'get your— goals in line.——'. Measure 69 contains 'let it shine!'. The middle staff also has a treble clef and a key signature of one flat. It contains a melodic line that ends with 'let it shine!'. The bottom staff has a treble clef and a key signature of one flat. It contains a bass line that ends with 'let it shine!'. There is a dashed line connecting the middle and bottom staves between measures 68 and 69.

70 71 72

There's a great new worldout there for those who dare to—— claim it— A

There's a great new worldout there for those who dare to—— claim it— A

There's a great new worldout there for those who dare to—— claim it— A

Detailed description: This block contains the musical notation for measures 70 through 72. It features three staves. The top staff has a treble clef and a key signature of one flat. Measure 70 contains the lyrics 'There's a great new worldout there for those who dare to—— claim it— A'. Measure 71 contains 'There's a great new worldout there for those who dare to—— claim it— A'. Measure 72 contains 'There's a great new worldout there for those who dare to—— claim it— A'. The middle staff also has a treble clef and a key signature of one flat. It contains a melodic line that ends with 'There's a great new worldout there for those who dare to—— claim it— A'. The bottom staff has a treble clef and a key signature of one flat. It contains a bass line that ends with 'There's a great new worldout there for those who dare to—— claim it— A'.

73 74

bet - ter day— is on the way.— on - ly you— can

bet - ter day— is on the way.— on - ly you— can

bet - ter day— is on the way.— on - ly you— can

Detailed description: This block contains the musical notation for measures 73 through 74. It features three staves. The top staff has a treble clef and a key signature of one flat. Measure 73 contains the lyrics 'bet - ter day— is on the way.— on - ly you— can'. Measure 74 contains 'bet - ter day— is on the way.— on - ly you— can'. The middle staff also has a treble clef and a key signature of one flat. It contains a melodic line that ends with 'bet - ter day— is on the way.— on - ly you— can'. The bottom staff has a treble clef and a key signature of one flat. It contains a bass line that ends with 'bet - ter day— is on the way.— on - ly you— can'.



75 (ENS:)

you can change you can change you can

*sub. mp* Change it Change it. Change it. you can

change it! come on and make a change!

change it! come on and make a change!

79 DORALEE + SOPRANOS:

80

You can change You can change

ALTOS: You can change you can change you can

Change it Change it. Change it. you can



81 82 4

change it!—

WOMEN: 4

change— it!— You can change

8 4 83-86

change— it!— You can change

87 SOPRANOS: 88

You can change—

TENORS:

You can change—

89 90

A: 7 — You can change, you can change You can change—

B: 7 — You can change, you can change You can change—



91 **DORALEE:**

Change it. You don't want your lit - tle light to ne-ver shine.<sup>3</sup>

Change it! Hoo Let it shine and

Change it! Hoo Let it shine and

92A 92B 92C

Change it. Turn it up on bright and use it all the time

Change it! use it all the time

Change it! use it all the time

92D **DORALEE:** 92E 92F

There's a great new world out there for those who dare to claim it A

Hoo for those who dare to claim it A

Hoo for those who dare to claim it A



92G **DORALEE+ WOMEN:** 92H (to 93)

bet-ter day is on the way. On - ly we can change it.

bet-ter day is on the way. On - ly we can change it.

bet-ter day is on the way. On - ly we can change it.

93 **DORALEE:** 94

Stand up, grab a - hold, give eve - ry - thing you got

Stand up, grab a - hold, give eve - ry - thing you got

Stand up, grab a - hold, give eve - ry - thing you got

95 96

When the road is dark and cold walk on...

*sub. mp* ooh *cresc. poco a poco* Walk on

*sub. mp* ooh Ten: Walk on Bari: Walk on



97

98

fear - ing not

Walk on Fear - ing not

Fear - ing not

99

100

Clean house and re - ar -

Get your life in or - der.

Get your life in or - der.

101

102

range it Here we are we've come so far com -

Re - ar - range it. Hoo com -

Re - ar - range it. Hoo com -



103 104

mit-ted now to tear the

mit-ted now to Tear the damn dam\_

mit-ted now to Tear the damn dam down\_

8 Bari:

105 106

damn dam\_ down, and change

Sop: Tear the damndam down Tear the damn dam down and change

Alto: Tear the damn dam down\_

down\_ Tear the damn dam down and change

107 108 109 110

it!

it!

it!

**Applause  
segue**



16a

## AIN'T IT GREAT?

*TACET*

16b

## A BETTER DAY

*TACET*



Joe, Violet

LET LOVE GROW

17

**Freely**

4 4

1-4 4A-4D

**JOE:**

5

6

Love can grow in the strang-est plac - es Might find love in strang-ers fac - es

7

8

Wait - in' just a - round the cor - ner for all you know

9

10

Love can grow where you least ex - pect it Take a chance, don't re - ject it

**A tempo**

11

12

Love will grow if one just lets it Let Love Grow

**JOE:**

13

3 16

13-15

I know



17 **JOE:** 18 19

you have feel-ings for me too But you're a - fraid to\_\_ try\_\_ to love\_\_

20 (JOE:) 21 22

\_\_ a - gain

**VIOLET:**

I know your heart is true But this is all so new. And I won-der

23 24 25

I would let you in.\_\_

what I'll\_\_ do if I would let you in.\_\_

26 **JOE:** 27

It's a chance that's worth the tak - ing. Love is out there for the mak - ing.

28 29

Find it in tne eyes of some - one that\_\_ you know.\_\_\_\_\_ In



30 **JOE:**

an - y col - or shape or fash - ion, There is no de - ny - ing pas - sion.

32

Love is al - ways ev - er - last - ing Let Love— Grow Yeah—

34 **(JOE:)**

Love can fill the emp - ty spa - ces. Dry our tears and all— their tra - ces

**VIOLET:**

Love can fill the emp - ty spa - ces. Dry our tears and all— their tra - ces

36

Mend our bro - ken hearts. and heal our souls.\_\_\_\_\_

Mend our bro - ken hearts, and heal our souls.\_\_\_\_\_



38 (JOE:) Hind-sight's al - ways out to blind you\_\_\_\_\_ Not— be - hind you.

39

VIOLET:

Look a head - and not be - hind you.

40 Look for love and let it find you. Let love grow.

41

42

Look for love and let it find you. Let love grow.

VIOLET: "We're gonna be late."

42A Rit. → 43 Slower

Love will grow if one just lets it. Let love grow.

44

Let love grow.

45 A tempo Dictated

46

47

Let love grow.

Let love grow.



17a

## GOODNIGHT, MR. HART

*TACET*

17b

## STAY HERE, DICK

*TACET*



Judy

# GET OUT AND STAY OUT

18

**DICK:** "Not this much! You can't be serious---"

**JUDY:** "Don't tell me what I can do, Dick!" *[MUSIC]*

**JUDY:** "If I want to have an affair or smoke pot *[GO ON]*  
or do M&M's, you can't stop me!"

**Reflective, colla voce**

**JUDY:** 3

Well-it's fun-ny how you waltzed in here as -

sum-ing I'd come back Well let me tell you some-thing, you are way off track

Can't you see I'm diff-'rent or are you still that blind? No! You

stand right here and take it; there's no love to hide be-hind. Well

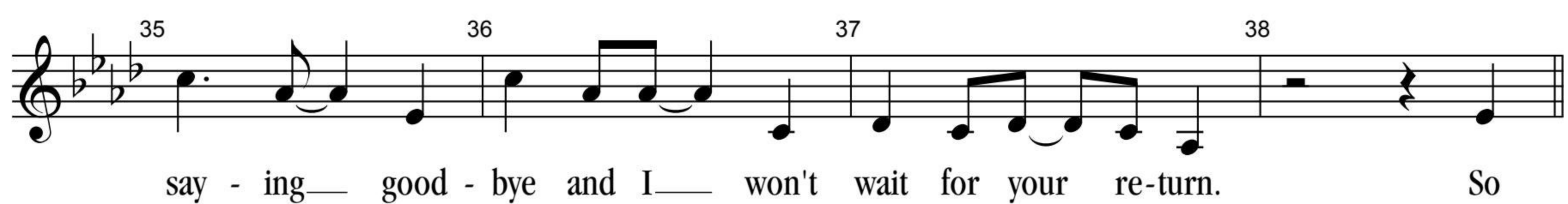
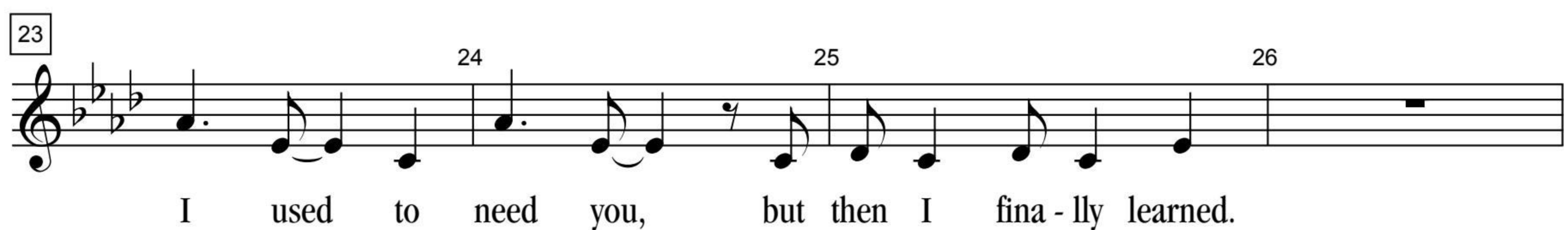
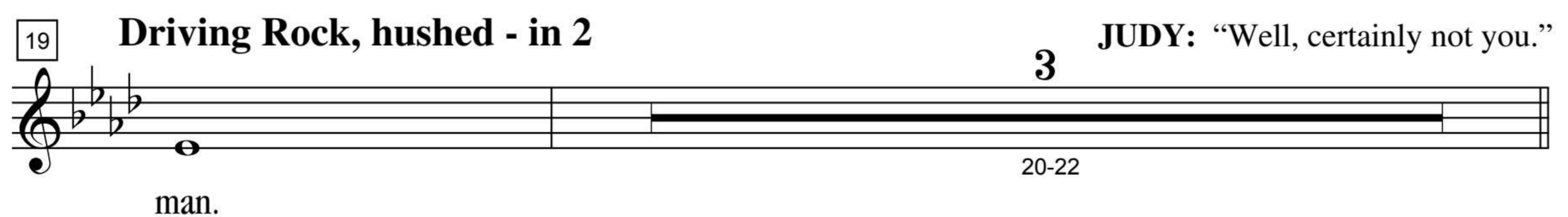
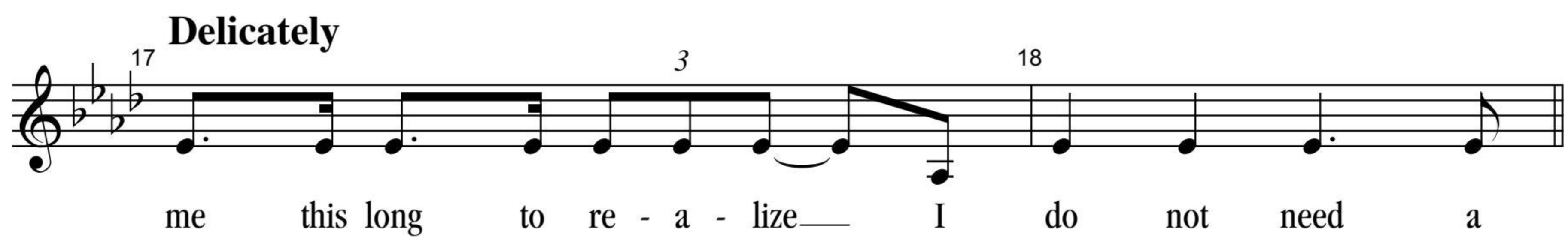
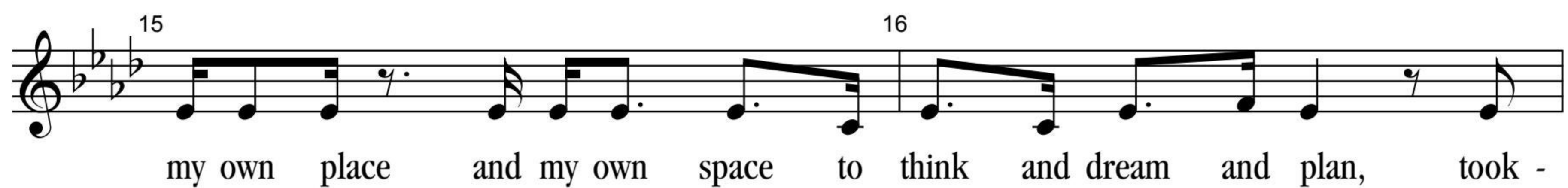
11

**With motion**

I am proud to tell you I'm real-ly do-ing good. I'm

sure a whole lot bet-ter than you ev-er thought I would. Got







39

**With intensity**



get out— and stay out,— I've fina - lly had e-nough. Don't



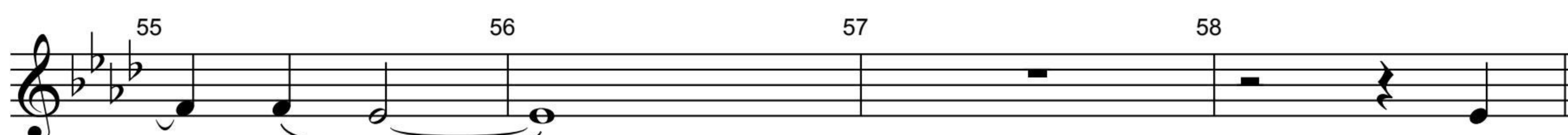
kiss me on— your way out,— - it would-n't move me— much.—— You



used me,— a - bused me,— you cheat-ed and— you lied—— So



get out— and stay out,— I'm ta - king back my——



— life.—— I

59

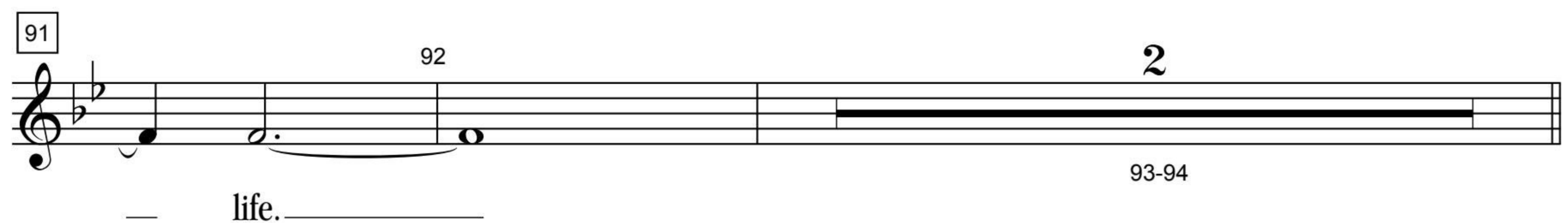
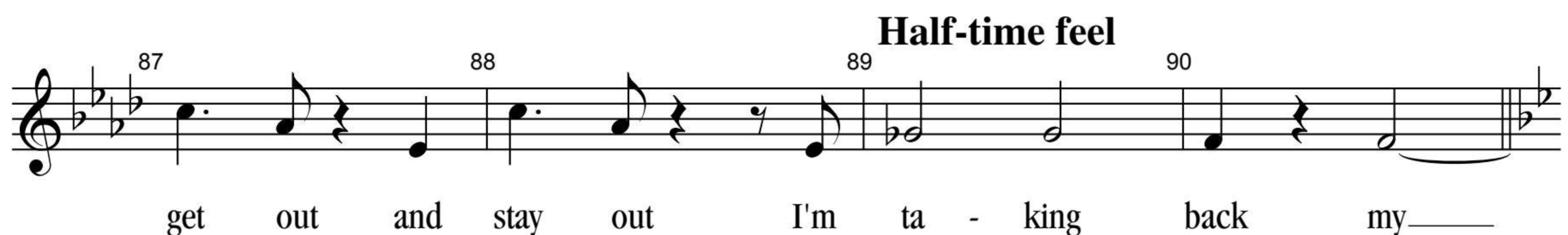
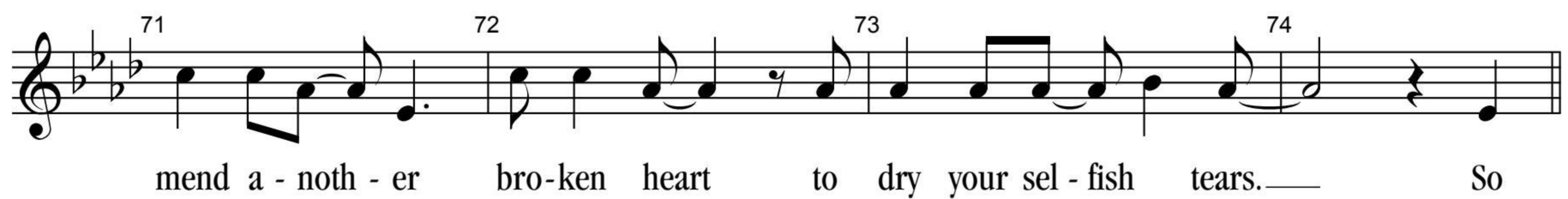
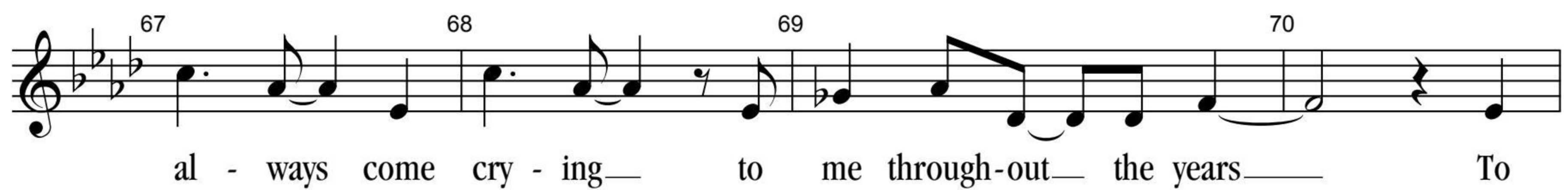


won - der— what you'll do— when I am not a-round—



Now that— you're new love has up—— and let— you down. You've







95 96 97 98

Dreams and plans are in the ma - king. \_\_\_\_\_ Suc -

99 100 101 102

cess is out there for the ta - king. \_\_\_\_\_

103 104 104A 104B

Wish it was a sim - ple as it sounds. I

104C 104D 104E 104F

have no choice I have to do \_\_\_\_\_ it. \_\_\_\_\_

104G 104H 104I 104J

Face the fu - ture, and walk \_\_\_\_\_ in - to it. \_\_\_\_\_

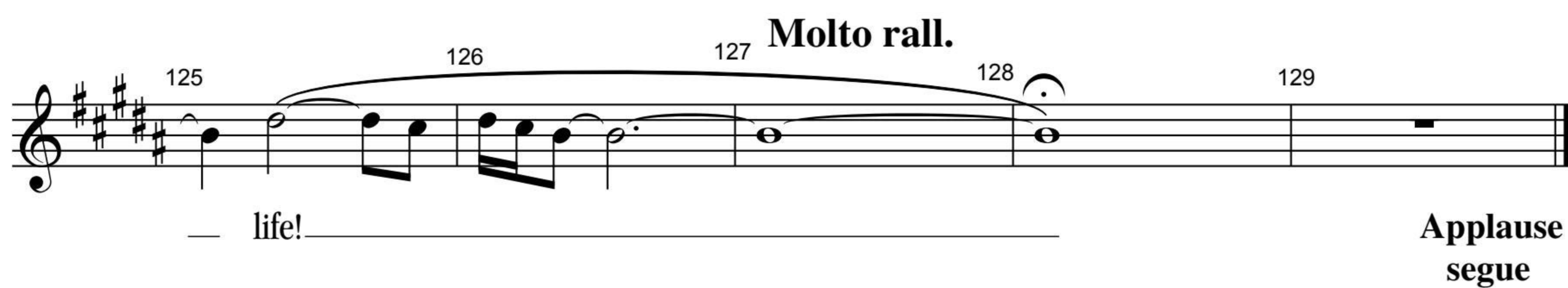
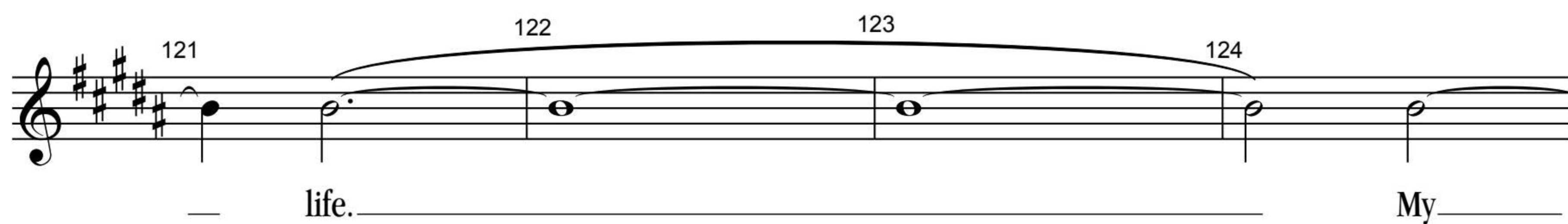
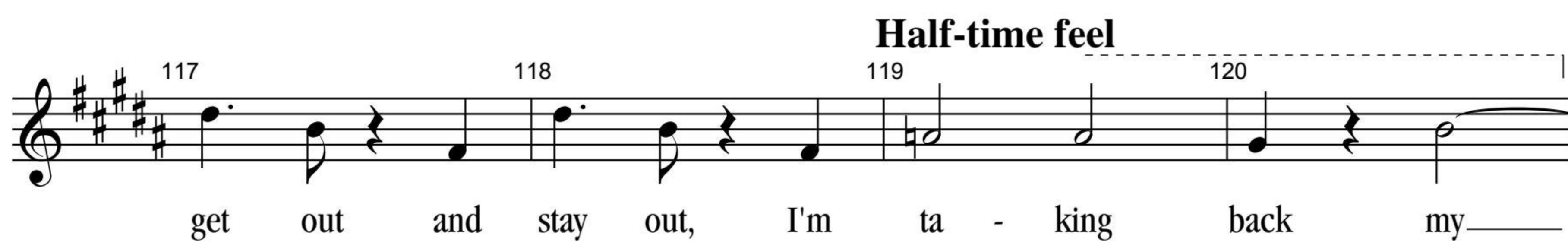
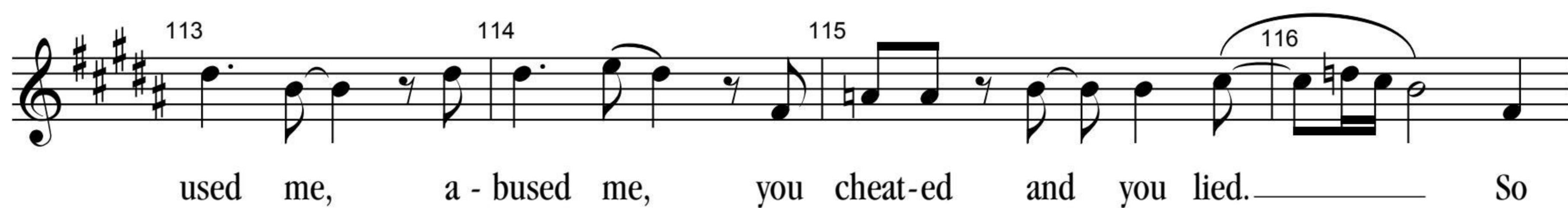
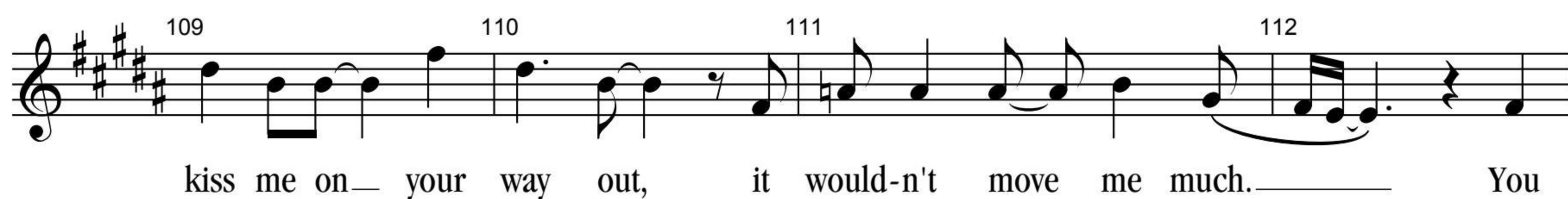
104K 104L 3 104M 104N (to m.105)

Now that I'm un - fett - ered \_\_\_\_\_ and un - bound. \_\_\_\_\_

105 **Tempo I:** 106 107 108

Get out and stay out, I've fina - lly had e-nough. \_\_\_\_\_ Don't







18a

**NO SHE DIDN'T**

*TACET*

18b

**HAIL TO THE TINSWORTHY**

*TACET*



Entire Company

# FINALE

19

**Moderato** ♩ = 104

1 4 9

→ 5-8

11 **A little faster** 3 14 15 (to 17)

11-13

17 **Faster, still** 4 4 17-20 21-24

25-26 27 **Safety** 28

29 29A 29B **Vamp** (to 30)

30 7 2 30-36 → 38-39



40 ALL:

*f* Nine to— five,— what a way to make a liv - in'. Things are

Nine to— five,— what a way to make a liv - in'. Things are

42 less— up - tight, it's less tak - in' and— more giv - in'. Want to

less— up - tight, it's less tak - in' and— more giv - in'. Want to

44 move— a - head and now that I— can do— it. Bet - ter

move— a - head and now that I— can do— it. Bet - ter

46 get my rear in gear and get— right to— it. — -

get my rear in gear and get— right to— it. — -



→ 56 **Vamp** 57 58 **Vamp** 59

60 61 62

63 **ALL:**

Nine to five you can lose your mind. Get up!

64-67 **Vamp** 68 69

70 **ALL:** Nine to five, get up!

Nine to five, get up and work, get up!



71 71

4

Vamp

75

71-74

76 76

77

78 78

Get up and work get up— and work nine to five. Nine to Five!

Get up and work get up— and work nine to five. Nine to Five!

Vamp (out any time)

G.P.

DOLLY:  
"I love that! Don't you?"

79 79

80

81

82 82

83 83

84

Nine to— five.— Hal - le lu - jah Hal - le - lu— jah! Oh,—

Nine to— five.— Hal - le lu - jah Hal - le - lu— jah! Oh,—



85 86

thank the Lord no - one's tryin' to sock it to ya. Praise and

thank the Lord no - one's tryin' to sock it to ya. Praise and

87 88

glo - ry to the ones who made a dif - 'frence.

glo - ry to the ones who made a dif - 'frence.

89 90

Joy to the girls! We've all been de - liv - er - ed.

Joy to the girls! We've all been de - liv - er - ed.



91 **V/D/J + 2 WOMEN:**

Nine to five. Work - in' nine - to five.

Nine to five you can lose your mind Get up and work get up and work

Nine to five you can lose your mind Get up and work get up and work

92

93

Nine to five. Work - in' nine to five.

Nine to five you can lose your mind work - in' nine to fi -

Nine to five you can lose your mind work - in' nine to fi -

94

95

Nine to five.

hive lose your mind, Get up and work, get up and work.

T: B:

Nine to five you can lose your mind Get up and work, get up and work. Get up!

96



97 **ALL:** 98

Get up and work, get up and work, work - in' nine to five.

Get up and work, get up and work, work - in' nine to five

99 100

Nine to Five!

Nine to Five!



20

# BOWS

**Allegro, à la “Around Here”** ♩ = 168

2 4 2

1-2 2A-2D 3-4

5 15 20 ENS:

5-19 A - round

21 22 23 24

here! A - round here! A - round

25 26 27 (♩ = ♪)

here! A - round here.

28 29 30

Hart to heart Hart to Heart Hoo

Hart to heart Hart to Heart Hoo



**Faster**

31 32

I'm gon - na

I'm gon - na

Detailed description: This block contains the musical notation for the 'Faster' section. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The music starts at measure 31 and continues to measure 32. The lyrics 'I'm gon - na' are written below the staves.

**Majestic Rock (1/2 Time Feel) ♩ = 150**

33 34

Shine Like The Sun when these clouds roll a - way from my -

Shine Like The Sun

Detailed description: This block contains the musical notation for the 'Majestic Rock' section. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The music starts at measure 33 and continues to measure 34. The lyrics 'Shine Like The Sun when these clouds roll a - way from my -' are written below the staves.

35 36 37

— door. Shi - high hine I won't crawl I can run I won't be

Shi - high hine I won't crawl I can run

Detailed description: This block contains the musical notation for measures 35, 36, and 37. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The lyrics '— door. Shi - high hine I won't crawl I can run I won't be' are written below the staves.

38 39 40

— at your mer - cy no more. Shi - hi - ine We'll - be sing -

Hoo Shi - hi - ine We'll be sing -

Detailed description: This block contains the musical notation for measures 38, 39, and 40. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and the same key signature. The lyrics '— at your mer - cy no more. Shi - hi - ine We'll - be sing -' are written below the staves.



41 ing it loud.— Be so proud— that we fin - al - ly, Fin - al - ly

42 3 3 43 3

ing it loud.— Fin - al - ly

44 won. And when the los-ing's all done. we're gon - na Shine

45 46 3

won. -

**+JUDY:** Shine

47 *sub. p* Shine like— the

48

**+VIOLET:** Shine.

**+DORALEE:** Shine.—

49 50 51 **ALL:**

sun.— Shine.— shine like— the sun. - When the cry -



52 in's all done,— when the ly - in's all done, when the try -

54 in's all done, there'll be no - thing but sun. When it's all— said and done.

57 we're gon - na shine Shine like— the Shine.

60 Shine. Shine like— the sun. **Slower, à la "9 to 5"**

63 **DOLLY:** Tum-ble out-a bed and I stum-ble to the kit - chen. Pour my - self a cup of am - bi - tion.

65 Yawn and stretch and try to come to life.



67 *mf* 68

Jump in the-show'r and the blood starts pump-in'. Out on the streets the tra-ffic-starts jump-in for folks

69 70 *f*

— like me— on the job from nine— to— five.— Work-in'

71 72

nine to— five— what a way to make a liv - in'. Bare - ly

nine to— five— what a way to make a liv - in'. Bare - ly

nine to— five— what a way to make a liv - in'. Bare - ly

73 74

gett - in by. It's all tak - in' and no giv - in'. They just

get - tin' by. It's all tak - in' and no giv - in'. They just

get - tin' by. It's all tak - in' and no giv - in'. They just



75 76

use— your mind and they ne - ver give you cred - it. It's e -

use— your mind and they nev - er give you cred - it. It's e -

use— your mind and they nev - er give you cred - it. It's e -

Detailed description: This block contains the musical notation for measures 75 and 76. It consists of three staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts on a whole note G5, followed by a half note F#5, a quarter note E5, and a quarter rest. Measure 76 continues with a quarter note D5, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second and third staves have the same melody. The lyrics are: 'use— your mind and they ne - ver give you cred - it. It's e -'.

77 78

nough to drive you— cra - zy if— you let— it. — -

nough to drive you— cra - zy if— you let— it. — -

nough to drive you— cra - zy if— you let— it. — -

Detailed description: This block contains the musical notation for measures 77 and 78. It consists of three staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts on a whole note G5, followed by a half note F#5, a quarter note E5, and a quarter rest. Measure 78 continues with a quarter note D5, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second and third staves have the same melody. The lyrics are: 'nough to drive you— cra - zy if— you let— it. — -'.

2 X 4

79-82

Detailed description: This block contains the musical notation for measures 79-82. It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff starts with a repeat sign (double bar line with two dots). The melody is a whole note G5, followed by a half note F#5, a quarter note E5, and a quarter rest. The staff ends with a repeat sign. The lyrics are: 'nough to drive you— cra - zy if— you let— it. — -'.



83 84 ALL: 85

work - in' nine to five.

work - in' nine to five

Vamp

86 87 88

Nine to Five!

Nine to Five!



21

## EXIT MUSIC

*TACET*